

\$4,200 FOR PAINTING BY GEORGE FULLER

N. Y. Times 2-4-15.

American Artist's "Leading the Calf" Brings Top Price at Williams Collection Sale.

\$34,600 IS NIGHT'S TOTAL

"Shepherdess, Sheep, and Landscape," by Jacque and Michel Sold for \$3,700; a Weir, \$1,000.

There was a good-sized audience and good prices at the first half of the sale of the collection of paintings of the late Ichabod Williams of New York, sold under the auspices of the American Art Association in the grand ballroom of the Plaza last evening.

The work of an American artist, George Fuller, Associate National Academician, brought the highest price of the evening, "Leading the Calf," going to Seaman, agent, for \$4,200.

Before putting this picture up Mr. Kirby spoke of it as being the finest example of the work of the artist, whom he called the Rembrandt of America. In looking up the records of Mr. Fuller's work he had found that only nine of his pictures had ever been put up at public sale in New York, which means in this country. Of these a study for "Romany Girl," which comes up in the sale this evening, was sold at the Thomas B. Clarke sale for \$4,100, going to Sir James Ross of Montreal, where it was placed in a public gallery. "Dorette," which was in the Evans sale, went to the Corcoran Art Galleries, and "The Quadroon," in another sale, was bought by George A. Hearn.

The picture sold last night shows a boy and a calf coming down a country hillside, scattered trees on either side, all enveloped in a golden haze.

"Shepherdess, Sheep, and Landscape," by Charles Jacque and Georges Michel, which brought the second highest price of the evening, \$3,700, also going to Seaman, agent, showed a large tree in the centre of the scene, the shepherdess asleep at the foot of it, her sheep lying and standing around her. A memorandum on the back by Jacque says that Michel sketched in the scene and Jacque himself finished the picture.

Interesting in the sales was that of "The Muse of Music," by J. Alden Weir. It was bought by the Lotus Club for \$1,000, and will adorn its clubhouse. It shows the dignified, seated figure of a young woman with serious mien. She wears draperies of white, open at the breast and shoulders. Her well developed right arm rests upon the arm of her chair, the hand on her cheek, one finger touching the wavy auburn hair. Her left hand is thrown over her lute. There is a dark background which brings out the figure in strong relief.

The returns for the fifty-eight pictures were \$34,600. Following is a list of the pictures bringing some of the higher prices:

After the Christening—Matthew Maris; Knoedler & Co., agent, \$500
An Indian Madonna—Ralph A. Blake; Lock, G. S. Palmer, 410
Landscape, (water color)—Alexander H. Wyant; Bernet, agent, 475
Girl in White—Alfred Stevens; Knoedler & Co., agent, 320

The Pool—G. Bonnemaison; M. P. Davis, Interior of Church at Alkmaar—Johannes Bosboom; R. C. & N. M. Vose of Boston, 1,250
The Sister—Jacob Maris; Knoedler & Co., 330
Abduction of Rebecca—Roybet; T. Stillwagon, 335
Returning from the Fields—Adolphe Monticelli; Lorenz, agent, 2,600
Sisters—Arthur B. Davies; Alexander Morton, 575
Winter Landscape—John Henry Twachtman; Seaman, agent, 600
On the Seine—Will H. Low; W. D. Braker, 300
A Sunny Afternoon: Port of Algiers—Samuel Colman; Miss E. R. Wellington, 385
The Wissahickon—William Trost Richards; Theodore H. Marburg, 350
Landscape—C. F. Hill; William Swift, 400
Old Tower at Cairo—Prosper Marilhat; Hugh S. Williams, 710
Morning on the Scheldt—Paul Jean Clays; S. Taylor, 2,650
Autumn on the Delaware—Worthington Whittredge; Miss E. R. Wellington, 350
Evening, High Sierras, California—James David Smiller; T. S. Williams, 500
"Where Late the Wild Flower Bloomed, the Brown Leaf Lies"—Jervis McEntee; H. B. Jones, 460
Catherine de Medicis in Counsel—Louis Emile Adan; Seaman, agent, 575
The Heights of Montmartre—Georges Michel; Cornell, 570
Quimper, (water color)—Samuel Colman; C. W. Kraushaar, 325
On the Dutch Coast—Frank Mura; Cornell, 875
The Winning Card—Egdius van Tilborgh; Seaman, agent, 800
Holland Landscape—Salomon Ruysdael; W. E. Benjamin, 410
Winter: Holland—Aelbert Cuyp; Irving Brokaw, 1,075
Drawing the Net by Moonlight—Aart van der Neer; Bernet, agent, 300
River in Holland—Jan van Goyen; W. E. Benjamin, 750
Beach at Scheveningen—Jan van Goyen; W. E. Benjamin, 725
The remainder and most important pictures of the collection, including two large Corots, will be sold at the Plaza this evening at 8:15.

A MARIS PAINTING SOLD FOR \$12,000

N. Y. Times 2-5-15.

"Tiller of the Soil" Leads Bids at Williams Closing Sale
—Total, \$185,865.

"ROMANY GIRL" FOR \$10,500

Millet's "The Quarriers" Brings Like Price, and a Corot, \$9,200
—"Autumn" Fetches \$1,550.

There was a large audience, spirited bidding, good prices, and a big total at the closing sale of the Ichabod T. Williams collection of paintings last evening under the auspices of the American Art Association at the Plaza.

There was a total for the second half of the collection of \$151,275 and a grand total for the lot of 117 pictures of \$185,865. The pictures bringing the highest prices went either to dealers or sold through agents.

"A Tiller of the Soil," by Jacob Maris, brought the highest price, \$12,000; George Fuller's "Romany Girl" sold for \$10,500, Millet's "The Quarriers" went for \$10,500, and Corot's "The Woodman's Cot" was knocked down for \$9,200.

The sales of some of the pictures bringing lower prices were as interesting. For instance, the beautiful little "Autumn," by J. Francis Murphy, had a story attached, which Auctioneer Kirby told to the great amusement of the audience. It had come to him in a note from Mr. Murphy telling the history of this, one of the youngest children of his brush.

The picture was exhibited at the National Academy in 1880, and was the first picture the artist had ever sold at an exhibition. He passed a sleepless night after it. His work was recognized and he had sold it! Mr. Williams had bought the picture.

"But I would not dare to tell you how much he paid," said Mr. Kirby. Then he added, "But I will tell you after it is sold this evening."

It did not take long to get \$1,550 for "Autumn."

"Ladies and gentlemen," said Mr. Kirby as he brought the hammer down. "Mr. Williams paid \$75 for that picture," and the audience laughed heartily.

The charming picture by John S. Sargent, "A Girl of Capri," was also an early picture of that artist. It was shown at the second annual exhibition of American artists in 1878. Sargent, who was only 22 at the time, had sent it home and he wrote:

"I have painted the most beautiful model in Italy." This was the name of the picture, "Rosina," who not long after married an artist.

The painting was bought at this exhibition for Mr. Williams. Very few of Mr. Sargent's pictures have ever appeared at public sale. The "most beautiful model in Italy" brought \$2,950 last night.

Following is a full list of the pictures sold with the names of artists, auctioneers, and prices:

The Haystacks—G. Bonnemaison; Albert B. Boardman, 600
A Meeting in the Woods—Leaboe; Bernet, agent, 300
Girl and Dog—Ribot; Durand Ruel, 400
A Corner of The Hague—Matthew Maris; James L. Phillips, 2,300
A Study of Sunlit Woods—Rousseau; Bernet, agent, 1,000
The Bouquet—Diaz; John H. Fry, 1,300
At the Waterside—Vollon; Bernet, agent, 1,000
Landscape at Eventide—Wyant; Knoedler & Co., agent, 1,100
The Lovers—Diaz; John H. Fry, 1,300
Landscape—Corot; Lorenz, agent, 1,300
Portrait of Corot's Sister—Vollon; Hugh Murray, 800
On the Canal: Holland—Jacob Maris; William Henry, 3,400
Forest of Fontainebleau—Diaz; Bernet, agent, 300
Marine—Jules Dupre; Knoedler & Co., 800
The Tossers of the Sea—Albert Pinkham Rydberg; B. Burroughs, 2,000
Interior of a Turkish Cafe—Jacquamps; James L. Phillips, 300
Autumn—J. Francis Murphy; Scott & Fowles, 1,500
Flowers—Diaz; Scott & Fowles, 1,000
Departing Day—Daubigny; Jonathan Bulkley, 700
Naar de Natuur—Matthew Maris; W. Henry, 400
Study of French Farm House—Eugene Delacroix; J. M. Franklin, 2,000
Cattle at Sunset—Diaz; Lorenz, agent, 300
"He loves me, he loves me not"—Matthew Maris and Adolph Monticelli; Frederick William Hunter, 1,000
Fruit—Louis Metting; M. T. Hudner, 300
Dolce far Niente—Monticelli; Bernet, agent, 300
Spanish Gypsies—Roybet; Mr. Killman, 300
The Sun Worshipers—Diaz; Seaman, agent, 1,000
Evening Landscape—Daubigny; Jonathan Bulkley, 300
Drifting Ashore—Messdag; Francis R. Welch, 300
A Weir on the Stour—Constable; M. P. Davis, 200
Old Age Has Its Solace—Bonvin; Hugh Murray, 200
An Italian Festival—Monticelli; Francis Rafton Welch, 500
"The Water Swiftly Glides"—Daubigny; W. T. Carrington, 200
The Well—Rousseau; Albert B. Boardman, 300
Tete de Femme—Thomas Couture; Miss Marion E. Williams, 300
A Percheron—Troyon; Mr. Killman, 300
The Farmyard—Monticelli; W. W. Seaman, agent, 100
Studio of the Artist—Ribot; Charles M. Lea, 100
Pool in the Woods—Rousseau; Mrs. Fred H. Cook, 100
The Woodman's Cot—Corot; Scott & Fowles, 900
Dutch Interior—Neuhays; Bernet, agent, 200
The Quarriers—Millet; Knoedler & Co., 10,500
A Girl of Capri—John S. Sargent; Knoedler & Co., agent, 2,950
Evening, Lake Nemi—Corot; Knoedler & Co., agent, 9,200
Morning; Coast of Normandy—Troyon; Francis R. Welch, 300
A Tiller of the Soil—Jacob Maris; Lorenz, agent, 12,000
A Gala Day—Monticelli and Matthew Maris; James L. Phillips, 1,000
A Venetian Moon—William Gedney Bunce; G. S. Palmer, 100
Landscape and Figures—Monticelli; Scott & Fowles, 100
Romany Girl—George Fuller; R. H. Lorenz, agent, 10,500
Dutch Cattle—Willem Maris; Scott & Fowles, 100
Minding the Cows—Anton Mauve; Knoedler & Co., agent, 300

Home-Matthew Maris and Alexander Mollinger; W. C. ...	700
Two Trees: Hampstead Heath—	
Muhman; A. B. Boardman—	175
Pasture—Troyon; Bernot, agent	5,000
through the Meadows—George	
W. Knoodler & Co.—	5,200
at Morning in Holland—Theophile	
ok; C. W. Kraushaar—	2,700
Village—Frank Mura; Mr. Kill-	
man Girls, Amsterdam—Therese	800
Arize; J. W. Franklin—	650
at—	\$151,275

Williams collection was notably pleasing pictures, and the sale of the popular appreciation of such when combined with technical excellence. Mr. Williams had been collecting from about 1874 to the day of his death, some ten or twelve years ago, and buying the work of the artists, who later arrived, was a notable increase in value of them, if not to the extent of Mr. Murphy.

ICHABOD T. WILLIAMS PICTURES RECALL BOARD BILL

of Great Painter's Youth
Is of Slipping Canvases
Past Munich Landlady.

HIS ANGEL IN NEW YORK

Ichabod T. Williams, Whose Port-
rait Was Sold Last Week, Real
Discoverer of Genius.

the Frank Mura picture was put
the Plaza on Thursday evening
course of the Ichabod T. Williams
sale a New York portrait painter,
a-time illustrator, sitting next to
a man, said he had a little story
about Williams and Mura. After
e was over—the picture went for
nd will be worth a lot more by
—the painter told his tale in this

first time I ever heard of Mr.
us was by way of Frank Mura,
Yorker by birth, as I was. Mura
rize winner now in every exhibi-
where he hangs a picture and his
has been in England for many
But he was not a prize winner
both of us were youngsters in
as students.

a beginner Frank showed artistic
but somehow he would not get
to work. He dawdled along, get-
where, until his mother died. He
er dearly, and it seemed that her
brought him to his senses. Then
lived to work, as she had wanted
work while she lived. He came
rich, where I had been for five
and almost in a day sprang into

His father had been supplying
th funds, but reverses came, and
y Frank told me, as one of his
friends, that his father had sent
as his last contribution and had
for him to come home.
as to start for New York the fol-
week and wanted him to join me,
owed his landlady so much that
she was paid there would not be
a left for passage money. I could
p him for reasons well known to
ling artists, but I could give him
ted advice, and that was that he
ray with me and pay the landlady
times improved and money was

"His roommate was consulted and
thought so well of the plan that he
helped Frank to get part of his belong-
ings, chiefly the canvases he had com-
pleted, out of the boarding house, and
we left quietly for a Holland port, where
we could get a second-class ticket to
New York for \$35. Our artistic tem-
peraments delayed us in Holland until
the last minute, and when we reached
New York I lent Frank half a dollar to
get him uptown.

"Very soon after that he went into a
small studio on the top floor of an old
building in Broadway, between Thirty-
first and Thirty-second Streets, with an
artist friend, Harry Williamson. Will-
iamson had a rich friend, a lumber
dealer named Williams—Ichabod T.,
whose pictures sold tonight and last
night for more than \$185,000—who knew
enough to have a collection in his home
that Mura went wild over when he went
with Williamson to see them and their
owner.

"Mr. Williams liked artists personally
and bought most of his pictures at that
time direct from their painters. He
liked Williamson so well that one day
he came to the top-floor studio to make
a personal visit. Some of Mura's pic-
tures were scattered about, and it was
not long before the trained eye of the
visitor began to see things. He didn't
say anything at first, but kept on look-
ing. Finally he asked who did the
work, and Mura modestly admitted that
he did.

"Well, young man," said Mr. Will-
iams, "all I have to say is that you
are wasting your talent here. I'll buy
these as a starter and stake you if
you want to go to Europe and study
and work. But you've got to work."

"This unexpected luck so unsettled
Frank that an hour or so later he came
around to me and begged me to kick
him hard enough to make sure whether
he was awake or only dreaming.

"But it was no dream, and presently
Mura went back to the other side. It
wasn't long until his good friend did
not have to help him, for the pictures
he painted brought ample returns.
Later he married the daughter of a
distinguished member of the Royal
Academy of London, and for years that
has been his home and work-place. Of
his later relations with Mr. Williams
I did not know, because I scarcely knew
his friend Williamson and did not know
Mr. Williams at all.

"Oh, yes; he settled with his Munich
landlady, and so handsomely that she
wished some of her other art boarders
would leave in the same way."

LIVELY BIDDING AT WILLIAMS ART SALE

'Sun' 2-4-15

Interest Centres in American
Pictures at Auction in
Plaza Ballroom.

RECEIPTS TOTAL \$34,600

The first session of the sale of the
Ichabod T. Williams collection of paint-
ings, conducted by the American Art As-
sociation, drew a capacity house in the
ballroom of the Plaza last night. It
was the largest crowd seen at a picture
auction this season.

The prices did not establish any re-
markable records, for the greatest pic-
tures of the sale appear at to-night's
session, but the bidding was at all times
lively, and in particular the works by
American artists sold well.

The first picture to pass the \$1,000
mark was Albert P. Ryder's little land-
scape, which was sold to M. Knoodler &
Co. for \$1,400, and a picture by George
Fuller, another of our American old
masters, brought the top price of the
evening, going to a buyer represented
by W. W. Seaman, agent, for \$4,200.
This was No. 40 in the catalogue, "Lead-
ing the Calf," a large and characteristic
painting. An early example of the work

of the American Impressionist J. Alden
Weir was bought by the Lotos Club for
\$1,000.

The total for the evening was \$34,600.
At to-night's sale the much talked about
Barbizon paintings, including Millet's
"Quarriers" and Corot's "Woodman's
Hut" will be disposed of.

The list of paintings with names of
buyers and prices follows:

4—Matthew Maris, "After the Christening"; M. Knoodler & Co.	\$600
5—R. A. Blakelock, "An Indian Madonna"; G. S. Palmer	410
9—Albert P. Ryder, "The Barnyard"; M. Knoodler & Co.	1,400
11—A. H. Wyant, "Landscape"; Otto Bernet, agent	475
12—Alfred Stevens, "Girl in White"; M. Knoodler & Co.	320
13—G. Bonnemaison, "The Pool"; M. P. Davis	300
15—Johannes Bosboom, "Interior of Church at Alkmaar"; R. C. & N. M. Vose	1,250
16—Jacob Maris, "The Siesta"; M. Knoodler & Co.	320
18—Royer, "Abduction of Rebecca"; T. Stillwagon	385
20—Adolphe Monticelli, "Returning from the Fields"; Miss R. H. Lorenz, agent	2,600
21—Arthur B. Davies, "Sisters"; Alexander Morton	575
22—J. H. Twachtman, "Winter Landscape"; W. W. Seaman, agent	600
25—Will H. Low, "On the Seine"; W. D. Breaker	300
26—Samuel Colman, "A Sunny Afternoon: Port of Algiers"; Miss E. R. Wellington	385
28—W. T. Richards, "The Wissahickon"; Theo. H. Marburg	350
29—C. P. Hill, "Landscape"; William Swift	400
31—Prosper Marilhat, "Old Tower at Cairo"; Hugh S. Williams	710
32—Paul Jean Clays, "Morning on the Scheldt"; S. Taylor	2,650
35—Worthington Whittridge, "Autumn on the Delaware"; Miss E. R. Wellington	350
36—James D. Smillie, "Evening, High Sierras, California"; T. S. Williams	500
37—Jervis McEntee, "Where late the wild flower bloomed, the brown leaf lies"; H. V. Jones	460
38—C. E. Jacques and G. Michel, "Shepherdess, Sheep and Landscape"; W. W. Seaman, agent	3,700
39—L. E. Adan, "Catherine de Medicis in Counsel"; W. W. Seaman, agent	575
40—George Fuller, "Leading the Calf"; W. W. Seaman, agent	4,200
41—J. Alden Weir, "The Muse of Music"; Lotos Club	1,000
42—Georges Michel, "The Heights of Montmartre"; Mr. Cornell	570
43—Samuel Colman, "Quilmer"; C. W. Kraushaar	325
44—Frank Mura, "On the Dutch Coast"; Mr. Cornell	875
50—Egdius van Tilborgh, "The Winning Card"; W. W. Seaman, agent	300
51—Salomon Ruysdael, "Holland Landscape"; W. E. Benjamin	410
53—Aelbert Cuyt, "Winter: Holland"; Irving Brokaw	1,175
54—Aart van der Neer, "Drawing the Net by Midnight"; Otto Bernet, agent	300
57—Jan van Goyen, "River in Holland"; W. E. Benjamin	750
58—Jan van Goyen, "Beach at Scheveningen"; W. E. Benjamin	725

RECORD PRICES AT WILLIAMS SALE

'Sun' 2-5-15

A Jacob Maris Brings \$12,000
and a George Fuller Sells
for \$10,500.

TOTAL REACHES \$185,865

The sale of the Ichabod T. Williams
paintings in the grand ballroom of the
Plaza Hotel under the auspices of the
American Art Association came to a
conclusion last night with all the out-
ward manifestations that attend art

sales in good seasons.

There was a large audience, with the accustomed buzz of conversation at the appearance of the favorite pictures and much levelling of opera glasses and quick interchanges of opinion. All of the principal art dealers in town were present and many painters of note. Some record prices were obtained and the total for the evening was \$151,272, making \$185,865 in all for the Williams collection. It was, in fact, difficult to believe that the scene was occurring in war times.

The record for the evening was \$12,000, paid by Miss R. H. Lorenz, agent, for a "Tiller of the Soil," by Jacob Maris. This was a record price for this artist as well, as no other picture by him has commended such a price in an American auction before. All the paintings by the various members of the Maris family were admired and brought good figures.

George Fuller, the American, established a new record, too, for his "Romany Girl," one of the gems of the collection, sold to Miss R. H. Lorenz, agent, for \$10,500.

All the American pictures sold well. The exceptionally fine little sea piece by Albert P. Ryder sold to the Metropolitan Museum of Art for \$2,050. The landscape by J. F. Murphy, which sold last night for \$1,550, was the first picture that this artist ever sold, so Mr. Kirby explained. Mr. Williams bought it at an academy exhibition in 1880 for \$75.

The "Quarriers," J. F. Millet's vigorous work, sold to M. Knoedler & Co. for \$10,500 and the superb "Woodman's Cot," by Corot, went to the Scott & Fowles Company for \$9,200.

The list of pictures, with names of buyers and prices, follows:

80—Eugene Isabey, "A Meeting in the Woods"; Otto Bernet, agent.....	\$350
61—Theodule Ribot, "Girl and Dog"; Durand-Ruel.....	200
62—Matthew Maris, "A Corner of The Hague"; James L. Phillips.....	2,050
63—Theodore Rousseau, "Study of Sunlit Woods"; Otto Bernet, agent.....	725
64—Diaz, "The Bouquet"; John H. Fry.....	1,225
65—Antoine Vollon, "At the Waterside"; Otto Bernet, agent.....	320
66—Alexander H. Wyant, "Landscape at Eventide"; M. Knoedler & Co.....	1,100
67—Diaz, "The Lovers"; John H. Fry.....	1,625
68—Corot, "Landscape"; R. H. Lorenz, agent.....	1,500
69—Antoine Vollon, "Portrait of Corot's Sister"; Hugh Murray.....	35
70—Jacob Maris, "On the Canal: Holland"; William Henry.....	3,400
71—Diaz, "Forest of Fontainebleau"; Otto Bernet.....	371
72—Jules Dupre, "Marine"; M. Knoedler & Co.....	625
73—Albert P. Ryder, "The Tollers of the Sea"; Metropolitan Museum of Art.....	2,050
74—Decamps, "Interior of a Turkish Cafe"; James L. Phillips.....	600
75—J. Francis Murphy, "Autumn"; Scott and Fowles Co.....	1,550
76—Diaz, "Flowers"; Scott and Fowles Co.....	825
77—Daubigny, "Departing Day"; Jonathan Bulkley.....	300
78—Matthew Maris, "Near de Natuur"; William Henry.....	4,100
79—Eugene Delacroix, "Study of French Farm House"; J. M. Franklin.....	450
80—Diaz, "Cattle at Sunset"; R. H. Lorenz, agent.....	3,100
81—Matthew Maris and Adolphe Monticelli, "He Loves Me, He Loves Me Not"; Frederik W. Hunter.....	1,800
82—Louis Metting, "Fruit"; M. T. Hudner.....	250
83—Adolphe Monticelli, "Dolce far Niente"; Otto Bernet, agent.....	2,600
84—Ferdinand Roybet, "Spanish Gypsies"; Mr. Killman.....	450
85—Diaz, "The Sun Worshipers"; W. W. Seaman, agent.....	1,500
86—Daubigny, "Evening Landscape"; Jonathan Bulkley.....	2,050

87—Hendrick Willem Mesdag, "Drifting Ashore"; Francis R. Welch.....	675
88—John Constable, "A Weir on the Stour"; M. P. Davis.....	2,400
89—F. S. Bonvin, "Old Age Has Its Solace"; Hugh Murray.....	525
90—Adolphe Monticelli, "An Italian Festival"; Francis R. Welch.....	5,100
91—Daubigny, "The Water Swiftly Glides"; W. T. Carrington.....	2,400
92—Theodore Rousseau, "The Well"; A. B. Boardman.....	550
93—Thomas Couture, "Tete de Femme"; Miss M. C. Williams.....	875
94—Constant Troyon, "A Pecheron"; Mr. Killman.....	500
95—Adolphe Monticelli, "The Farmyard"; W. W. Seaman, agent.....	1,000
96—Theodore Ribot, "Studio of the Artists"; Charles M. Lea.....	1,580
97—Theodore Rousseau, "Pool in the Woods"; Mrs. Fred Cook.....	650
98—Corot, "The Woodman's Cot"; Scott & Fowles Co.....	9,200
99—Albert Neuhuys, "Dutch Interior"; Otto Bernet, agent.....	2,050
100—Jean Francois Millet, "The Quarriers"; M. Knoedler & Co.....	10,500
101—John S. Sargent, "A Girl of Capri"; M. Knoedler & Co.....	2,950
102—J. Corot, "Evening, Lake Nemi"; M. Knoedler & Co.....	5,200
103—Constant Troyon, "Morning; Coast of Normandy"; Francis R. Welch.....	2,800
104—Jacob Maris, "A Tiller of the Soil"; Miss R. H. Lorenz, agent.....	12,000
105—Adolphe Monticelli and Matthew Maris, "A Gala Day"; James L. Phillips.....	1,625
106—W. Gedney Bunce, "A Venetian Moon"; G. S. Palmer.....	675
107—Adolphe Monticelli, "Landscape and Figures"; Scott & Fowles Co.....	3,200
108—George Fuller, "Romany Girl"; R. H. Lorenz, agent.....	10,500
109—Willem Maris, "Dutch Cattle"; Scott & Fowles Co.....	7,600
110—Anton Mauve, "Minding the Cows"; M. Knoedler & Co.....	3,300
111—Matthew Maris and G. A. Molinger, "Returning Home"; W. C. Thompson.....	750
112—Henry Muhrmann, "The Two Trees: Hampstead Heath"; A. B. Boardman.....	175
113—Constant Troyon, "Cows in Pasture"; Otto Bernet, agent.....	5,000
114—George Fuller, "Led Through Meadows"; M. Knoedler & Co.....	5,200
115—Theophile de Bock, "An April Morning in Holland"; C. W. Knush.....	2,700
116—Frank Mura, "Fishing Village"; Mr. Killman.....	300
117—Theresa Schwartze, "The Orphan Girls: Amsterdam"; J. W. Franklin.....	650

FOR WILLIAMS PICTURES \$34,600; \$4,200 TOP PRICE

Donald 2-4-15
Fifty-Eight Paintings Sold at Opening Session—George Fuller's "Leading the Calf" Fetches Record Figure.

Sale of the Ichabod T. Williams' collection of paintings began last night in the Plaza Hotel ballroom, under the auspices of the American Art Association, Mr. Thomas E. Kirby presiding, the total for fifty-eight pictures being \$34,600. The more important ones will be sold to-night.

The feature of the first session was the sale of George Fuller's "Leading the Calf" for \$4,200, the highest price ever paid for a work by this artist at auction. The highest previous price was \$4,100 paid at the Thomas B. Clarke sale for the study for "The Romany Girl." The original of this painting will be sold to-morrow night. "Leading the Calf" was purchased by an American collector, who was represented

by W. W. Seaman.

The Lotos Club paid \$1,000 for J. Alder Weir's "The Muse of Music," a beautiful figure subject, typical of that artist's work. "Shepherdess, Sheep and Landscape," painted by Charles Emile Jacques and Georges Michel, brought \$3,700, the purchaser being represented by Mr. Seaman. "Morning on the Scheldt," a typical work by Paul Jean Clays, went to S. Taylor for \$2,650. A collector represented by Miss R. H. Lorenz paid \$2,600 for "Returning from the Fields," by Adolphe Monticelli. Messrs. M. Knoedler & Co. paid \$1,400 for "The Barnyard," by A. P. Ryder, a small picture 11 1/4 inches high and 12 inches wide.

Other pictures which sold for \$300 or more, with the artist's name, the title, the purchaser's name and the price, were as follows:—

\$185,865 PAID FOR WILLIAMS ART \$10,500 FOR FULLER

One Hundred and Seventeen
Pictures Sold at the Plaza
Donald Hotel. 2-5-15

With a total of \$185,865 for the 117 pictures, the dispersal of the Ichabod T. Williams art collection came to an end last night in the ballroom of the Plaza Hotel under the auspices of the American Art Association. Fifty-nine pictures were sold at the last session, the proceeds being \$151,275.

As on the previous evening, the feature was the sale of a work by the late George Fuller, an American painter, whose pictures are seldom offered at auction. His "Romany Girl" went for \$10,500 to a collector represented by Miss R. H. Lorenz, establishing a new record for a Fuller over night before, when "Fading the Clouds" brought \$4,200. The previous record was made by the study for "The Romany Girl" which was sold at the Thomas B. Clarke sale in 1904 for \$4,100. Only two American artists have higher auction records now than George Fuller. A landscape by George Inness brought \$34,000, the dispersal of the Borden collection, and a landscape by A. H. Wyant \$11,500 at the sale of the Macmillan collection.

Another George Fuller, "Led Through the Meadows," was sold last night by M. Knoedler & Co. for \$5,200, which is the second largest auction price.

Three Corots Are Sold.

Three Corots were sold. "The Young Man's Cot" went to Scott & Fowles for \$9,200. "Evening, Lake Nemi," bought by Knoedler & Co. for \$5,200, and the small "Landscape" went to a collector represented by Miss R. H. Lorenz for \$1,500.

The Metropolitan Museum of Art, represented by Bryson Burroughs, obtained a typical work by Albert P. Ryder, "Tollers of the Sea," for \$2,050. This picture is only eleven and a half inches high and twelve inches wide.

Mr. Frick Buys Fuller's "Romany Girl" for \$10,500

Quarriers," by Jean Francois M...
bought by Knoedler & Co. for \$10,000.
Maris' "A Tiller of the Soil"
a collector represented by Miss
for \$12,000. "Landscape Figures,"
tiful work by Monticelli, was
by Scott & Fowles for \$8,200. The
man paid \$7,600 for Willem Maris'
Cattle." Monticelli's "Italian
" was bought by Francis R. Welch
00. "A Girl of Capri," by John S.
t, went to Knoedler & Co. for \$2,950.
pictures that brought \$300 or more,
the artist's name, the title, the buy-
me and the price, were sold as fol-

Jasbey, "A Meeting in the Woods;"	
Bernet, agent.....	\$550
Maris, "A Corner of The Hague;"	
L. Phillips.....	2,050
Theodore Rousseau, "Study of Sunlit	
" Otto Bernet, agent.....	725
Laz, "The Bouquet;" John H. Fry.....	1,225
Villon, "At the Waterside;" Otto	
agent.....	325
er H. Wyant, "Landscape at Eya-	
Knoedler & Co.....	1,100
Laz, "The Lovers;" John H. Fry.....	1,625
Villon, "Portrait of Corot's Sisters;"	
Murray.....	350
Maris, "On the Canal: Holland;"	
in Henry.....	3,400
Laz, "Forest of Fontainebleau;" Otto	
agent.....	375
pré, "Marine;" Knoedler & Co.....	625



It became known yesterday that the purchaser of George Fuller's "Romany Girl" at the auction sale of the Ichabod T. Williams collection of paintings was Mr. Henry C. Frick. The painting was sold in the Plaza Hotel on the evening of February 4 by the American Art Association, the bidder being Miss R. H. Lorenz, who, it was announced then, was acting as agent. Her principal, it now appears, was Mr. Frick.

The price paid for the painting—\$10,500—is the high record for a work by George Fuller. On the same evening "Led Through Meadows," by the same artist, brought \$5,200 from M. Knoedler & Co., which was the second highest price ever paid for a Fuller. The artist, because of his deep brown tones, is popularly known as "the Rembrandt of America." It is said Mr. Frick was willing to bid as high as \$20,000 for the "Romany Girl."

Mr. Frick's painting is the original of the "Romany Girl" made familiar by re-

productions. The catalogue of the Williams collection says concerning the picture:—"She comes, the dignified, standing figure seen at three-quarters length, in the sombre, appropriate surroundings of forest, with charm undiminished, bloom unfading, lustre of hazel eyes undimmed—prescient, questioning wisdom of the ages and the hour in her face, a symphony of golden brown and deep melodious green in her presentment."

Mr. Frick possesses only three other American pictures, Whistler's "Rosa Cordier," "Count Robert" and "Valparaiso Harbor."

Date **FEB 6 1915**

I. T. WILLIAMS' PICTURE SALE.

The first session of the auction sale of pictures from the estate of Ichabod T. Williams, held in the Plaza ballroom Wed. eve. last, Feb. 3, by the American Art Ass'n, with Mr. Kirby as auctioneer, resulted in a total of \$34,600 for 58 canvases, mostly of the modern American and French schools, with a few attributed to Dutch old masters.

The total of the second session was \$151,275, and the grand total for 117 pictures, \$185,875.

For the first time at any picture sale this season there was a really good attendance, and the ballroom was well filled. While the bidding was good on the whole, it was at no time spirited, but prices ruled well considering the market's condition, especially for the examples of older American painters, no longer in vogue, such as Jas. Smillie, Swain, Gifford, McEntee and others. The large example of the late Geo. Fuller sold, "Girl Tending a Calf," excited competition as this not prolific American master's works seldom come to the auction mart, only six having ever appeared in New York sales-rooms. It brought \$4,200. A good-sized Monticelli fetched \$2,600 and a good Clays, \$2,650. The dealers, notably Knoedler & Co., were the largest purchasers and there were few new private buyers. The canvases attributed to Dutch old masters, and which were the weak feature of the collection, brought low figures—especially for such big names.

Second Session.

At the second and last session, Thursday evening, the large ballroom was filled to its capacity and many were turned away for lack of seats. The atmosphere was one of animation, the bidding spirited, and the prices, as a rule, were not only good, but surprisingly good in several instances, especially in such a season, a most cheering and significant proof that art works of good quality can hold their own and are not "downed" even in and by the greatest war in history. The individual prices and the unexpected total of \$185,875, were the most encouraging incidents of this, up till now, dull art season.

The highest figure at the second session and of the sale was \$12,000 paid by R. H. Lorenz, agent, for Jacob Maris' "Tiller of the Soil," a record auction figure for this artist. Knoedler & Co. secured Millet's "Quarriers" for the low figure of \$10,500. Geo. Fuller's "Romany Girl," sold to Miss Lorenz, agent, for \$10,500, some \$2,000 to \$5,000 lower than Fuller's admirers had expected.

Of the three Corots the "Woodman's Cot," the best in quality, brought \$9,200 from Scott & Fowles, the Mauve, \$8,300, from Knoedler & Co., a low figure, and of the five Monticellis, the highest figure, \$8,200, was given by Scott & Fowles for "Landscape and Figures."

A small landscape, "Autumn," by the American painter, J. Francis Murphy, the first to be exhibited by him at the Academy in 1880, when it was sold for \$75, fetched \$825 from Scott & Fowles.

Pictures, Buyers and Prices.

The following is a list of the paintings sold, at the two sessions, with the names of the buyers, where obtainable, the sizes in inches, the first being the height and the second the width, and the prices:

1—Gaubault, A., "The Bugler," 8½x6½, H. W. Williams.....	\$ 75
2—Latoche, L., "On the Beach," 8x5½, W. Macbeth.....	100
3—Michel, G., "Landscape with Figures," 6½x9, B. Alexander.....	260
4—Maris, "After the Christening," 8½x5½, Knoedler & Co.....	600
5—Blakelock, R. A., "An Indian Madonna," 8x6, C. S. Palmer.....	410
6—Ribot, A. T., "The Cook," 11x8¾, Bernet, agent.....	110
7—Vollon, A., "Rembrandt," 11½x9, Irving Brokaw.....	80
8—Bunce, W. G., "Apples," 10x14½, T. Stillwagen.....	130
9—Ryder, A. P., "The Barnyard," 11½x12, Knoedler & Co.....	1,400
10—Boser, F., "Devoutness," 15x10, M. T. Hudner.....	140
11—Wyant, A. H., "Landscape" (Watercolor), 14x10, Bernet, agent.....	475
12—Stevens, A., "Girl in White," 13x9¾, Knoedler & Co.....	320
13—Bonnemaizon, G., "The Pool," 14x10½, M. P. Davis.....	310
14—Meeting, L., "Relics of the Past," 13x9, T. Stillwagen.....	160
15—Bosboom, J., "Interior Church, Alkmaar," 12½x10, R. C. & N. M. Vose (Boston).....	1,250
16—Maris, Jacob, "The Siesta," 8¾x13¾, Knoedler & Co.....	330
17—Couture, T., "Faust & Mephistopheles," 15x10½, Theo. H. Marburg.....	285
18—Roybet, F. V. L., "Abduction of Rebecca," 12x14, T. Stillwagen.....	335
19—Hervier, A. L., "French Farmyard," 19½x15, W. D. Breaker.....	175
20—Monticelli, A., "Returning from the Fields," 11x14, Lorenz, agent.....	2,600
21—Davies, A. B., "Sisters," 16x11, Alex. Morton Humphreys.....	575
22—Twachtman, J. H., "Winter Landscape," 13x21, Seaman, agent.....	600
23—Gifford, R. S., "Landscape near Monquitt," 10x23, J. R. Garside.....	250
24—Muhrmann, H., "Still Life: Fruit," 16x21, C. W. Kraushaar.....	60
25—Low, W. H., "On the Seine," 15x23½, W. D. Breaker.....	300
26—Colman, S., "Sunny Afternoon: Algiers," 14½x27, Miss E. R. Wellington.....	385
27—Muhrmann, H., "Hay Field," 16x23, W. D. Breaker.....	180
28—Richards, W., "The Wissahickon," 24½x20, T. H. Marburg.....	350
29—Hill, C. F., "Landscape," 29x21, William Swift.....	400
30—Portielje, E., "The Butterfly," 30½x24, D. M. Neuberger.....	200
31—Marihut, P., "Old Tower, Cairo," 25x32, Hugh S. Williams.....	710
32—Clays, P. J., "Morning on Scheldt," 32x25, S. Taylor.....	2,650
33—Bristol, J. B., "Lake Champlain," 20x36, T. S. Williams.....	245
34—Muhrmann, H., "Filling up Pond, Hampstead," 24x36, G. F. Hermann.....	110
35—Whittridge, W., "Autumn on Delaware," 27x35, Miss E. R. Wellington.....	350
36—Smillie, J. D., "Evening, High Sierras, Cal.," 23x40, T. S. Williams.....	500
37—McEntee, J., "Where late the wild flower bloomed, the brown leaf lies," 24x42, H. V. Jones.....	460
38—Jacque, C. E., and Michel, G., "Shepherdess, Sheep and Landscape," 32x26, Seaman, agent.....	3,700
39—Adan, L. E., "Catherine de Medicis in Counsel," 31x48, Seaman, agent.....	575
40—Fuller, G., "Leading the Calf," 36x50½, Seaman, agent.....	4,200
41—Weir, J. A., "Muse of Music," 44x34, Lotos Club.....	1,000
42—Michel, G., "Heights of Montmartre," 33½x47, Cornell.....	570
43—Colman, S., "Quimper" (Watercolor), 49x23, C. W. Kraushaar.....	325
44—Mura, F., "On the Dutch Coast," 35x51, Cornell.....	875
45—van Oostade, A., "Dutch Interior," 9x7½, W. H. Coverdale.....	110
46—Domenichino, D. Z., "Apotheosis of the Virgin," 12x9, Bernet, agent.....	220
47—van der Neer, A., "Evening, Holland," 16½x13, Bernet, agent.....	200
48—Salvi, G. B. (Sassoferrato), "Madonna and Child," 19½x15, D. M. Neuberger.....	90
49—Goyen, J. van, "Boatmen in Holland," 16½x12, Wm. Swift.....	275
50—van Tilborgh, E., "The Winning Card," 22½x16½, Seaman, agent.....	800
51—Ruisdael, E., "Holland Landscape," 14x22½, W. E. Benjamin.....	410
52—Both, J., "Landscape with Figures," 18x24½, W. H. Coverdale.....	130
53—Cuvp, A., "Winter, Holland," 18x24½, Irving Brokaw.....	1,175
54—van der Neer, A., "Drawing the Net by Moonlight," 18½x27½, Bernet, agent.....	300
55—van Streek, J., "Still Life," 27½x22½, Cornell.....	170
56—van der Velden, E., "Evening," 28¾x23, T. S. Williams.....	130
57—van Goyen, J., "River in Holland," 28x46, W. E. Benjamin.....	750

van Goyen, J., "Beach at Scheveningen," 42x58, W. E. Benjamin.....	725
Total.....	\$34,600
Second Session.	
Bonnemaison, G., "Haystacks," 11x15, Albert B. Boardman.....	\$ 100
Isabeey, E. L. G., "Meeting in the Woods," 10½x8½, O. Bernet, agent.....	350
Ribot, A. T., "Girl and Dog," 11x8¾, Durand-Ruel.....	200
Maris, Matthew, "Corner of the Hague," 7½x11¾, J. W. Phillips.....	2,000
Rousseau, "Study, Sunlit Woods," 5¾x7¾, O. Bernet, agent.....	725
Diaz, "The Bouquet," 13x8, John H. Fry.....	1,225

Vollon, A., "At the Waterside," 9½x13, O. Bernet, agent.....	325
Wyant, A. H., "Landscape, Eventide," 9x14, Knoedler & Co.....	1,100
Diaz, N. V., "The Lovers," 12¾x7¾, John H. Fry.....	1,625
Corot, J. B. C., "Landscape," 14x9¾, Lorenz, agent.....	1,500
Vollon, A., "Portrait, Corot's Sister," 9¾x7½, Hugh Murray.....	350
Maris, Jacob, "On the Canal: Holland," 13¾x12, Wm. Henry.....	3,400
Diaz, N. V., "Forest, Fontainebleau," 9½x14½, O. Bernet, agent.....	375
Dupre, Jules, "Marine," 11¼x10½, Knoedler & Co.....	625
Ryder, A. P., "Toilers of the Sea," 11½x12, Bryson Burroughs.....	2,050
Decamps, A. G., "Interior Turkish Cafe," 13x16, Jas. L. Phillips.....	600
Murphy, J. E., "Autumn," 12x16, Scott and Fowles Co.....	1,550
Diaz, N. V., "Flowers," 14½x11¾, Scott and Fowles Co.....	825
Daubigny, C. F., "Departing Day," 9¼x16½, Jonathan Bulkley.....	900
Maris, Matthew, "Naar de Natur," 17½x10½, Wm. Henry.....	4,100
Delacroix, F. V. E., "Study, French Farm House," 11¼x17¾, J. M. Franklin.....	450
Diaz, N. V., "Cattle at Sunset," 11½x18, R. Lorenz.....	3,100
Maris, Matthew, and Monticelli, A., "He loves me, he loves me not," 17½x13¾, Fred. W. Hunter.....	1,800
Metzling, L., "Fruit," 15x18, M. T. Hudner.....	250
Monticelli, A., "Dolce far Niente," 18x13¾, O. Bernet, agent.....	3,600
Roybet, F. V. L., "Spanish Gypsies," 18¾x15, Killman.....	450
Diaz, N. V., "Sun Worshipers," 12x21½, Seaman, agent.....	1,500
Daubigny, C. F., "Evening Landscape," 11¼x23¾, Jonathan Bulkley.....	3,050
Mesdag, H. W., "Drifting Ashore," 20½x15½, Francis R. Welch.....	675
Constable, J., "Weir on the Stour," 15x22, M. F. Davis.....	2,400
Bonvin, F. S., "Old Age Has Its Solace," 20½x13¾, Hugh Murray.....	525
Monticelli, A., "Italian Festival," 13x22½, Francis R. Welch.....	5,100
Daubigny, C. F., "Water Swiftly Glides," 13x24, W. T. Carrington.....	2,400
Rousseau, P., "The Well," 15½x26, A. B. Boardman.....	550
Couture, T., "Tete de Femme," 20x18, Miss Marian C. Williams.....	875
Troyon, C., "A Percheron," 18x22, Mr. Killman.....	500
Monticelli, A., "The Farmyard," 15½x24, Seaman, agent.....	1,000
Ribot, A. T., "Studio of Artist," 22x18¾, Chas. M. Lea.....	1,550
Rousseau, P., "Pool in Woods," 16x25½, Mrs. Fred. Cook.....	650

Corot, "Woodman's Cot," 19x26, Scott and Fowles.....	9,200
Neuhus, A., "Dutch Interior," 27x21, O. Bernet, agent.....	2,050
Millet, J. F., "The Quarriers," 29x23½, Knoedler & Co.....	10,500
Sargent, J. S., "Girl of Capri," 31x25, Knoedler & Co.....	2,950
Corot, "Evening, Lake Nemi," 35½x23¾, Knoedler & Co.....	5,200
Troyon, C., "Mornin': Coast, Normandy," 36x24, F. R. Welch.....	2,800
Maris, Jacob, "A Tiller of the Soil," 18½x44½, R. H. Lorenz, agent.....	12,000
Monticelli, A., and Maris, Matthew, "A Gala Day," 17½x31½, Jas. L. Phillips.....	1,625
Bunce, W. G., "Venetian Moon," 24x37, G. S. Palmer.....	675
Monticelli, A., "Landscape and Figures," 20x40, Scott & Fowles.....	8,200
Fuller, G., "Romany Girl," 40x30, R. H. Lorenz, agent.....	10,500
Maris, Willem, "Dutch Cattle," 32x38, Scott & Fowles.....	7,600
Mauve, A., "Mindir- Cows," 22½x40½, Knoedler & Co.....	8,300
Maris, M., and Mollinger, G. A., "Returning Home," 28x44, W. C. Thompson.....	750
Muhrman, H., "Two Trees: Hampstead Heath," 27x35½, A. B. Boardman.....	175

Troyon, C., "Cows in Pasture," 36½x29, O. Bernet, agent.....	5,000
Fuller, G., "Led through Meadows," 54x36, Knoedler & Co.....	5,200
de Bock, T., "April Morning, Holland," 46x28, C. W. Kraushaar.....	2,700
Mura, F., "Fishing Village," 42x66, Mr. Killman.....	800
Schwartz, T., "Orphan Girls—Amsterdam," 68x79½, J. W. Franklin.....	650
Total.....	\$151,275
Total First Session.....	34,590
Grand Total.....	\$185,875

LES GRANDES VENTES

Depuis quelques mois, on nous a demandé souvent si nous pensions que les tableaux et les objets d'art subiraient une forte diminution de valeur, du fait de la guerre.

Mon avis était que les belles œuvres d'art, les tableaux autour desquels ne peuvent s'élever aucune incertitude d'authenticité, que toutes ces pièces enfin qui, chaque année, étaient la gloire de notre saison de ventes, n'auraient à redouter aucun contre-coup fâcheux des événements si graves qui bouleversent le monde. Mais je me suis gardé d'exprimer cette opinion, tant que je n'avais pas en mains un document qui me permit d'en contrôler l'exactitude.

Or, une vente vient d'être faite, le 3 février, à New-York, celle de la collection de feu-Ischabod T. Williams, et les prix des adjudications sont de nature à rassurer et à encourager tous les amateurs.

Certes, quelques tableaux, attribués à des noms illustres, n'ont trouvé preneurs qu'à un chiffre modeste de dollars. Mais il ne faut pas oublier que, en Amérique, les œuvres d'art sont vendues sans garantie de la part des experts. Or, dans cette collection, les belles œuvres ont atteint les prix auxquels on se les serait disputées en des temps moins troublés.

C'est ainsi que nous avons relevé, parmi les enchères, les plus intéressantes, les œuvres suivantes :

« Les Carriers », une puissante étude de Millet, 52,500 fr.; « Un Laboureur », de Jacob Maris, 60,000 fr.; « Pâturage », par Willem Maris, 38,000 fr.; « Paysanne conduisant deux vaches », par Anton Mauve, 41,500 fr.; « Romany Girl », par George Fuller, le célèbre peintre américain, 52,500 fr.; « Paysanne dans la prairie », du même, 21,000 fr.; « Fête dans un bois », par Monticelli et Maris, 41,000 fr.; « Le matin, côte de Normandie », petite marine, par Troyon, 14,000 fr.; « La Cabane des bûcherons », petit tableau de Corot, 46,000 fr.; « Tête de femme », par Couture, 4,375 fr.; « Fête en Italie », par Monticelli, 25,500 fr.; « Farniente », du même, 18,000 fr.; « Effet de matin sur l'Escaut », par Clays, 13,250 francs, etc.

Les personnes qui parlent de dépréciation pour les belles œuvres d'art font donc montre d'un pessimisme vraiment inopportun et injustifié.

Royet
Valemont

ART BIDS GO HIGH; \$151,275 THE TOTAL

Maris Canvas at Williams Sale Fetches \$12,000— A Fuller \$10,500.

More than an eighth of a million dollars, or, to be exact, \$151,275, was bid last night by a great throng of art lovers in the ballroom of the Hotel Plaza for fifty-nine paintings by well known artists at the second and final session of the Ichabod T. Williams sale. It was conducted by Thomas E. Kirby, of the American Art Association. This amount, added to the first night's sale, makes a total of \$185,865. The highest price of the evening, \$12,000, was bid by Miss R. H. Lorenz, as agent, for "A Tiller of the Soil," a canvas by Maris, showing a Dutch farmer halting with his team to adjust some part of the crude harness. "The Romany Girl," by George Fuller, which Mr. Kirby announced is the original painting of that title, and which was shown at the memorial exhibition of the artist's works in April, 1884, was sold to Miss Lorenz for \$10,500, after some keen competition in the bidding, for this was regarded as one of the gems of the collection.

Knoedler & Co.'s bid of \$10,500 was the highest for "The Quarriers," by Millet. On the back is the official seal, "Vente J. F. Millet." It shows a pair of quarrymen prying up a huge piece of rock with a heavy wooden post. The Knoedlers also gave \$8,800 for "Minding the Cows," by Mauve.

A Corot canvas, "The Woodman's Cot," which has been much admired during the exhibition, was knocked down to Scott & Fowles for \$9,200. The same firm obtained, for \$7,600, "Dutch Cattle," by Maris, and they gave \$1,550 for J. Francis Murphy's "Autumn," one of his early canvases. An "Italian Festival," by Monticelli, said to be one of that artist's best examples, was sold to F. R. Welch for \$5,000; also "Morning: Coast of Normandy," for \$2,800.

The paintings that brought over \$1,000 follow, with the artist's name, the buyer and price:

Picture, artist and buyer.	Price.
"A Corner of The Hague," Maris; J. L. Phillips	\$2,050
"The Bouquet," Diaz; John H. Fry	1,275
"Landscape at Eventide," Wyant; M. Knoedler & Co.	1,100
"The Lovers," Diaz; John H. Fry	1,625
"Landscape," Corot; E. H. Lorenz	1,500
"On the Canal: Holland," Maris; W. Henry	3,400
"The Tollers of the Sea," Ryder; B. Burroughs	2,050
"Autumn," Francis Murphy; Scott & Fowles	1,550
"Naar de Natuur," Maris; W. Henry	4,100
"Cattle at Sunset," Diaz; R. H. Lorenz	3,100
"He Loves Me, He Loves Me Not," Maris and Monticelli; F. W. Hunter	1,800
"Dolce far Niente," Monticelli; Otto Bernet	3,600
"The Sun Worshipers," Diaz; W. M. Seaman (agent)	1,500
"Evening Landscape," Daubigny; Jonathan Bulkely	3,050
"A Weir on the Stour," Constable; N. P. Davis	2,400
"An Italian Festival," Monticelli; F. R. Welch	5,000
"The Water swiftly Glides," Daubigny; P. Cuffington	2,400
"The Farmyard," Monticelli; W. W. Seaman	1,000
"Studio of the Artist," Ribot; C. M. Lea	1,550
"The Woodman's Cot," Corot; Scott & Fowles	9,200
"Dutch Interior," Neuhaus; O. Bernet	2,050
"The Quarriers," Millet; Knoedler & Co.	10,500
"A Girl of Capri," Sargent; Knoedler & Co.	2,950
"Evening, Lake Nemi," Corot; Knoedler & Co.	5,200
"Morning: Coast of Normandy," Troyon; F. R. Welch	2,800
"A Tiller of the Soil," Maris; E. H. Lorenz	12,000
"A Gala Day," Monticelli and Maris; J. L. Phillips	1,825

"Landscape and Figures," Monticelli; Scott & Fowles	8,200
"Romany Girl," Fuller; Miss R. H. Lorenz	10,500
"Dutch Cattle," Maris; Scott & Fowles	7,600
"Minding the Cows," Mauve; Knoedler & Co.	8,300
"Cows in Pasture," Troyon; O. Bernet	5,000
"Led Through Meadows," Fuller; Knoedler & Co.	5,200
"An April Morning in Holland," De Bock; G. W. Kraushaar	2,700

PICTURES FETCH \$34,600 "Leading the Calf" Knocked Down for \$4,200.

The first session of the sale in the Hotel Plaza ballroom of the late Ichabod Williams collection of paintings brought a total of \$34,600 last night for the fifty-eight pictures offered.

A canvas by George Fuller, A. N. A., "Leading the Calf," was bought by W. W. Seaman, as agent, for \$4,200. He paid \$3,700 for the "Shepherdess, Sheep and Landscape," by Emile Jacques and Georges Michel. "Morning on the Scheldt," a canvas by Paul Jean Clays, was sold to S. Taylor for \$2,650, and R. H. Lorenz, as agent, paid \$2,600 for Monticelli's "Returning from the Fields."

Knoedler & Co. gave \$1,400 for "The Barnyard," by Ryder, and "Interior of Church at Almaar," by Bosloom, went to N. M. Vos for \$1,250. The Lotus Club bought "The Muse of Music," by Alden Weir, for \$1,000. The sale ends this evening.

PAINTINGS AT AUCTION Good Prices at Dispersal of J. T. Williams' Collection

From The Inquirer Bureau.

NEW YORK, Feb. 3.—Dispersal of the Ichabod T. Williams collection of paintings began tonight in the ballroom of the Plaza Hotel under the auspices of the American Art Association, the total for the fifty-eight pictures sold at the first session being \$34,600. The most important pictures of the collection will be sold at the final session tomorrow night.

The feature of the first session was the sale of George Fuller's "Leading the Calf," for \$4,200, the highest price ever paid for a work by this artist at auction. The highest previous price was \$4,100, paid at the Thomas B. Clark sale for the study of "The Romany Girl." The original of this painting will be sold tomorrow night. "Leading the Calf" was purchased by an American collector represented by W. W. Seaman.

The Lotus Club paid \$1,000 for J. Alden Weir's "The Muse of Music," "Shepherdess, Sheep and Landscape," painted by Charles Emile Jacques and Georges Michel, brought \$3,700, the purchaser being a collector represented by Mr. Seaman. "Morning on the Scheldt," a typical work by Paul Jean Clays, went to S. Taylor for \$2,650. A collector represented by Miss R. H. Lorenz paid \$2,600 for "Returning From the Field," by Adolphe Monticelli. M. Knoedler & Company paid \$1,400 for "The Barnyard," by A. P. Ryder, a small picture, 11½ inches high and 12 inches wide.

Inquirer's Price. Feb. 4.

WILLIAMS ART GEMS SOLD FOR \$185,865

"Romany Girl," by Late G. Fuller Brings \$10,500, Establishing Record for This Artist

From The Inquirer Bureau.

NEW YORK, Feb. 4.—With a total of \$185,865 for the 117 pictures, dispersal of the Ichabod T. Williams art collection, came to an end tonight in the ballroom of the Plaza Hotel, under the auspices of the American Art Association. Fifty-nine pictures were sold at the last session, the proceeds being \$151,275.

As on the previous evening, the sale was a sale of a work by the late George Fuller, an American artist, whose pictures are seldom offered at auction. The famous "Romany Girl," went for \$10,500 to a collector represented by Miss H. Lorenz, establishing a new record for a Fuller over the night before. "Leading the Calf," brought \$4,200, a previous record was made by the sale of "The Romany Girl," which was sold at the Thomas B. Clark sale in 1904 for \$4,100. Only two other American artists have higher auction records now. George Fuller. A landscape by George Inness brought \$24,000 at the dispersal of the Borden collection and a landscape by A. H. Wyant, \$11,500 at sale of the MacMillan collection.

Another George Fuller, "Led Through the Meadows," was sold tonight to Knoedler & Company, for \$5,200, which is the second largest auction price.

Three Corots were sold, "The Woodman's Cot," went to Scott and Fowles for \$9,200; "Evening, Lake Nemi," bought by M. Knoedler & Company, for \$2,950, and a small "Landscape," went to a collector represented by Miss Lorenz, for \$1,500.

The Metropolitan Museum of Art obtained a typical work by Albert Bier, "The Tollers of the Sea," for \$2,050. This picture is only 11½ inches high and 12 inches wide.

"The Quarriers," by Jean Francois Millet, was bought by M. Knoedler & Company, for \$10,500. Jacob Maris' "Tiller of the Soil," went to a collector represented by Miss Lorenz, for \$12,000. "Landscape and Figures," a beautiful work by Monticelli, was bought by Scott & Fowles, for \$8,200. The same firm paid \$7,600 for William Maris' "Dutch Cattle." Monticelli's "Italian Festival" was bought by Francis R. Welch, for \$5,000. "A Girl of Capri," by John Sargent, went to M. Knoedler & Company, for \$2,950.



105
3
ON FREE PUBLIC VIEW

AT THE

AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

BEGINNING THURSDAY, JANUARY 28TH, 1915

AND CONTINUING

UNTIL THE DATE OF PUBLIC SALE, INCLUSIVE

NOTABLE COLLECTION

OF

VALUABLE PAINTINGS

FORMED BY THE LATE

ICHABOD T. WILLIAMS, ESQ.

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY DIRECTION OF TRUSTEES

ON WEDNESDAY AND THURSDAY EVENINGS

FEBRUARY 3RD AND 4TH

BEGINNING PROMPTLY AT 8.15 O'CLOCK

IN THE GRAND BALLROOM OF

THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET
NEW YORK

ILLUSTRATED CATALOGUE
OF THE
NOTABLE COLLECTION
OF
VALUABLE PAINTINGS
FORMED BY THE LATE
ICHABOD T. WILLIAMS, ESQ.
OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY DIRECTION OF
THOMAS WILLIAMS AND HENRY K. S. WILLIAMS, TRUSTEES

IN THE GRAND BALLROOM OF
THE PLAZA

ON THE DATES HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
OF
THE AMERICAN ART ASSOCIATION, MANAGERS
6 EAST 23RD STREET, MADISON SQUARE SOUTH
NEW YORK
1915



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

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for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid per *volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

CATALOGUE

FIRST EVENING'S SALE
WEDNESDAY, FEBRUARY 3, 1915
IN THE GRAND BALLROOM OF
THE PLAZA
FIFTH AVENUE, 58TH TO 59TH STREET
BEGINNING AT 8.15 O'CLOCK

A. GAUBAULT

FRENCH: CONTEMPORARY

No. 1—THE BUGLER

Henry N. Williams

75⁰⁰

Height, 8½ inches; width, 6½ inches

IN a flat field where the grass is yellowish-green, bounded by a wooded hill blue in the distance, a helmeted cuirassier, his armor shining, and wearing red trousers and boots, mounted on a gray charger is sounding a call or orders at the instance of an officer on foot. Bugler and horse are back to the spectator, in bright sunlight coming from the left, and the man standing is at their right, face to, addressing the bugler and with arm extended in the direction of the action going on.

Signed at the lower left, A. GAUBAULT.



GASTON LATOUCHE

FRENCH: 1854—1913

No. 2—ON THE BEACH

Wm Macbeth

100 "

Height, 8 inches; width, 5½ inches

ON a broad flat sandy beach yellow in the sunlight, bordered in the distance by a blue sea, a heavy fishing boat with two masts has been run up at high tide, and stands upright on her blunt bottom. The white sails, lowered, hang in careless folds, and a man is about to haul himself up from the sands over the steep side of her black hull.

Signed at the lower right, G. LATOUCHE.

GEORGES MICHEL

FRENCH: 1763—1843

No. 3—*LANDSCAPE WITH FIGURES*

260

Height, $6\frac{1}{2}$ inches; length, 9 inches

B. Alexander

A BROAD earth road in the country leads straight away in the foreground, and turning, loses itself amongst low, rolling green hills that extend to the horizon. Entering the view it is yellow in warm sunshine, and it vanishes in the shadows of dark gray clouds, which mottle the face of the landscape. Two women in red, green, yellow and white are strolling in the road.

Signed on the back, MICHEL, 1839.

v good
dirt

MATTHEW MARIS

DUTCH: 1835—



No. 4—*AFTER THE CHRISTENING*

600

Height, $8\frac{1}{2}$ inches; width, $5\frac{1}{2}$ inches

m. Schroeder Leo.

A SMALL boy in pious attitude, with prayer or song book held before his breast, walks slowly toward the left, followed by a dignified man in dark breeches and red coat, who is accompanied by a matronly woman, long folds of soft white drooping over her arm. Behind them, a step higher, come another sober man and woman, emerging from a brown-walled building.

Signed at the lower right, M. M., '68.

m red



RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

No. 5—AN INDIAN MADONNA

L. S. Palmer

4100

Height, 8 inches; width, 6 inches

A YOUNG Indian mother is seated on a blanket on the grass, facing the observer. One knee is raised, the other rests flat on the ground, with foot folded inward. She wears a loose, light yellow gown, a jeweled necklace and a bracelet, and is bare-footed. Close at her side is a little papoose, swathed tight in yellow and Indian red, and seemingly asleep standing, the mother's encircling arm all-sufficient support.

Signed at the lower left, R. A. BLAKELOCK.

AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

No. 6—*THE COOK*

110⁰⁰

Height, 11 inches; width, $8\frac{1}{4}$ inches

Alto Berner Agent

HARMONY softly melodious—a motive in rich browns, olive and gray, and the tones of sun-warmed flesh. The background is dark brown, varying in intensity, the whole surroundings are dark, with a subdued light from above on the right falling upon the gray-white cap and coat of a hardy peasant who is seated beside a dark brown basket of green vegetables.

Signed at the lower right, T. RIBOT, 1853.

Purchased from the late Daniel Cottier.

ANTOINE VOLLON

FRENCH: 1833—1900

No. 7—*REMBRANDT*

80⁰⁰

Height, $11\frac{1}{2}$ inches; width, 9 inches

Irving Brokan

STUDY-COPY of a portrait of Rembrandt, in head and shoulders, as a young man. He is in the picturesque costume of the age, all dark, and wears a large, full, dark velvet cap, below which his dark reddish-brown hair falls to his shoulders. The subject is seen in a screened light, as though through a haze or in dusky precincts.

Signed at the lower left, A. VOLLON.

Purchased from Messrs. Cottier & Co.



WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—

No. 8—APPLES

138" Height, 10 inches; length, 14½ inches
C. Stillwagen

LYING in a small, gray-white china dish are a large ripe golden-yellow apple with a soft bloom on its delicate skin, and the half of a rosy apple, its flesh exposed even to the seeds of the split core. Back of the dish, on the yellowish-mahogany table, is a large apple, red and light green; glossy green grapes are scattered on the table beside it; and the background is a rich, dark green, modified by reflections from the table—the whole in “juicy” color.

Purchased from Messrs. Cottier & Co.



ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—

No. 9—*THE BARNYARD*

1400

Height, 11 $\frac{1}{4}$ inches; length, 12 inches

M. Knodler Rev.

ALMOST in the values of rich enamels is the opulent coloring which the artist has given to this painting of a homely farm-yard scene. A rare mahogany appears the ripe luxuriant thatch in the steep roof of the chimneyed white-walled building on the left, which connects with the brown roof of an open shed across the background in which olive notes mingle with the brown. On the right a line of thick, low-branching poplars closes in the barnyard, their dense, dark-green foliage in shadow casting a dark shadow of its outline on the yellow straw-colored ground. Out in the bright sunlight, on the ground, a game rooster looks up toward a heavy bay horse standing patiently, unattended, between the shafts of a two-wheeled cart piled high with gray-green hay.

Purchased from the late Daniel Cottier.

Bought from Artich

FRIEDRICH BOSER

GERMAN: 1811—1881

No. 10—*DEVOUTNESS*

140"

Height, 15 inches; width, 10 inches

M. T. Huderer

BEFORE a quiet gray architectural background—a church wall—a pious young woman in black peasant dress, her head wrapped in a black scarf which reveals the brown hair over her broad forehead, is standing with a closed Bible held in her clasped hands. She is seen at three-quarter length, her figure to the right, and fair face bent to the left, where a strong light illumines it.

Signed at the lower left, F. BOSER, 1879.

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

No. 11—*LANDSCAPE*

(Water Color)

475"

Height, 14 inches; width, 10 inches

Alto Berner Agent

IN a bowl amongst broad, high hills—perhaps well up in the mountains—a blue lake comes into view on the left, projecting well into the picture. On its sloping bank in the foreground, autumn-colored herbage and one or two detached slender trees, in a bright light, lead to dense woods relatively in shadow, which continue around the lake shore. The sky is filled with light clouds and shows only a patch of blue.

Signed at the lower right, A. H. WYANT.



ALFRED STEVENS

BELGIAN: 1828—1906

v-g. paint

No. 12—GIRL IN WHITE

320"

Height, 13 inches; width, 9 1/2 inches

M. Knudler Rev.

A YOUNG woman in a diaphanous white gown with flowing skirts is seated facing the spectator on a sofa covered with glowing crimson drapery. Her hair, slightly disheveled, hangs in loose curls. She has turned her head toward her right, whence comes a strong light striking full upon that side of her face and causing the left side to appear in transparent shadow.

13572

Signed at the upper right, AS, in monogram.



G. BONNEMAISON

FRENCH: NINETEENTH CENTURY

No. 13—THE POOL

M. P. Davis

3102

Height, 14 inches; width, 10½ inches

RUGGED in age a gray-trunked tree, with branches somewhat gnarled, seems to stand guard over a small spring-pool in a meadow, the pool lying in front of it with dark and placid surface lighted by reflections from a white sky. Wending her way leisurely over the soft grasses and weeds a peasant woman approaches from the right, wearing a white cap, gray jacket and dark skirt, and carrying a burden in her blue apron. Across the background are lesser trees but of dense deep-green foliage.

Signed at the lower right, G. BONNEMAISON.

Purchased from the late Daniel Cottier.



LOUIS METTLING

GERMAN: 1847—1904

No. 14—RELICS OF THE PAST

160

Height, 13 inches; width, 9 inches

C. Stillwagen

A RAW-BONED, blue-eyed youth, seated on a low cask and observed in a half-light, is indulging in martial dreams. He has clad himself in a soldier's brass-buttoned great-coat and campaign hat, shoes that are too big for him, puttees or leggings which sag, and he holds under one arm a folded red blanket. Between spread knees his lanky hands close upon the scabbard of a long sword whose hilt is high as his shoulder.

Signed at the lower left, METTLING.

Purchased from the late Daniel Cottier.

*No 601 in Sale at
Parke Bernet,
May 8, 1943.
Willever Coll.*



JOHANNES BOSBOOM

DUTCH: 1817—1892

No. 15—INTERIOR OF CHURCH AT ALKMAAR

1250

Height, 12 $\frac{1}{2}$ inches; width, 10 inches

IN the interior of the "Groote Kerk," at Alkmaar, the artist has noted a charm of subtle values, a pleasing study of lights and shade, of gray tones and somber accents, relieved by touches of subdued but rich color. In the foreground, beneath imposing blunt-pointed groined arches upheld by round pillars on square bases, the whole in clear, transparent shadow, a man, woman and child are standing in a group.

Signed at the lower left, J. BOSBOOM

Purchased from the late Daniel Cottier. No Record -

on back
J. Bosboom
Kerk to Alkmaar

very good
reliable



JACOB MARIS

DUTCH: 1838—1899

No. 16—*THE SIESTA*

M. Schroeder Leo.

330 "

Height, $8\frac{1}{4}$ inches; length, $13\frac{1}{4}$ inches

(IN emulation of Delacroix.) A glowing essay in rich, mellifluous color, picturing a period of restful indulgence in a Moorish lady's day. The dark-haired beauty, good to look upon, reclines on her left elbow, facing the spectator, figure partly erect and knees drawn to right angles along the couch—which is formed of a mass of rugs upon the floor—in an Oriental luxuriance of cushions and chromatic splendor. The rich drapery of her apparel, rose-pink and red, cream, green and white, flows gracefully and loose, without submerging the suggestions of the figure. Her dreamy face is in transparent shadow. A peacock-feather fan is at one side and a gay-plumed bird of tropical lands is perched above her.

Signed at the lower left, J. MARIS, fc., 1871.

Purchased from the late Daniel Cottier. No Record



THOMAS COUTURE

FRENCH: 1815—1879

No. 17—*FAUST AND MEPHISTOPHELES*

285.-

Height, 15 inches; width, 10 $\frac{1}{2}$ inches

Chas. L. Marburg

FAUST in feminine model is seated in languid attitude on the left, sword between knees and left arm carelessly resting on the coping of a terrace, on a ledge of which he is sitting. He is in red tights, with upper body clothed in dark stuffs, and wears a red cap with plumes. At his side Mephistopheles, standing, clad in red with brown tights, is singing, accompanying himself on the guitar, and seen to the right with head thrown back.

Signed at the lower left, T. C.

Purchased from the late Daniel Cottier.

attract sketch



FERDINAND VICTOR LÉON ROYBET

FRENCH: 1840—

No. 18—*ABDUCTION OF REBECCA*

Height, 12 inches; length, 14 inches

3 3 5 00

F. Stillwagen

Two dark-skinned turbaned horsemen are on an eminence in the foreground, their mounts facing to the right. The nearer rider, in red, a knife in his belt and scimitar in hand, sits a black charger, his comrade beyond him a brown one. The second man is in darker garb, and grips to his saddle-bow the fainting Rebecca, her head fallen forward on the horse's neck. At her feet, between the two horses, is the prostrate body of her defender—who thought himself succoring Rowena—a broken lance at his side. About, on lower land, is the turmoil and confusion of battle, and at the left the round tower of Front-de-Bœuf's castle on fire.

Signed at the lower left, F. ROYBET.

Purchased from the late Daniel Cottier.

A. L. HERVIER

FRENCH: 1817—1879

No. 19—*FRENCH FARMYARD*

Height, $19\frac{1}{2}$ inches; width, 15 inches

175⁰⁰

N. W. Breaker

RIPE and mellow in their time-seasoned coloring are the tall plaster walls of old rookeries of houses on the outskirts of a French town. Gray their tone, sobered with brown, a touch of yellow and faded red in the roofs, which take many lines. Under the shelter of a porch roof a woman is washing clothes in a wall basin at the top of a few stone steps, and in another doorway a child is sitting. Close by in the happy-go-lucky yard chickens are feeding, gathered about a woman who looks idly at them.

Signed at the lower right, HERVIER.

No. 20

RETURNING FROM THE FIELDS

BY

ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 20—RETURNING FROM THE FIELDS

26 00 "

Height, 11 inches; length, 14 inches.

Miss R. H. Lorenz Agent

ON the right the lower flank of a massive hill or mountain is brilliant with color, the huge mass rising out of view and its lower reaches extending well into the picture and joining green rolling foothills on the left. In the foreground in bright sunshine two young light-haired women in white, red, yellow and green are walking, wearily, around the foot of the hill, and back of them, seen under the branches of a tree, trudge two more figures, their costumes red and blue.

Purchased from the late Daniel Cottier.

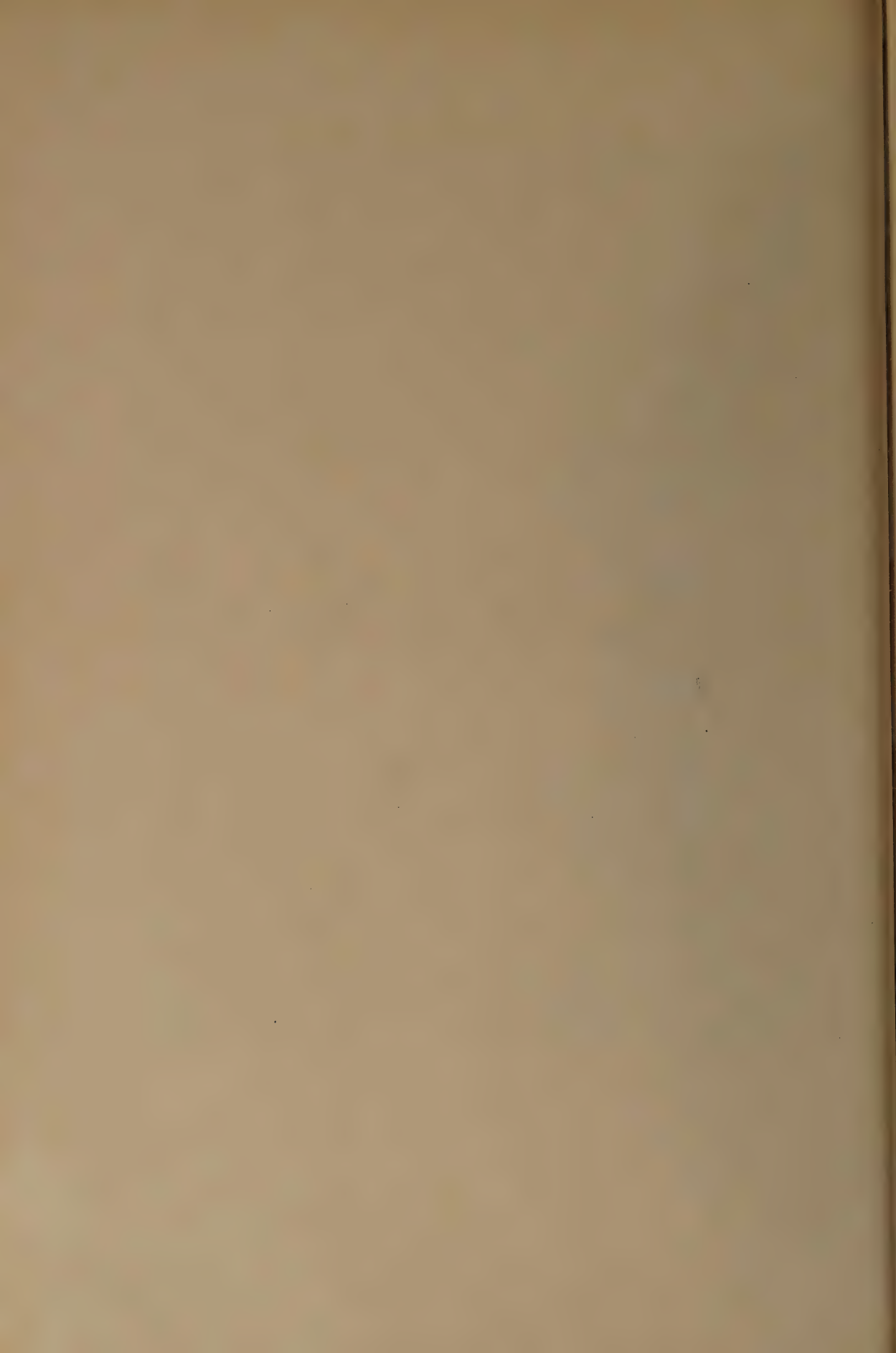
Michoud

Brilliant

Best

vt.







ARTHUR B. DAVIES

AMERICAN: 1862—

No. 21—*SISTERS*

Height, 16 inches; width, 11 inches

575^c

Alexander Morton

A SKETCH or study of rich tonal effects in subjects, background and light, the heads of the sitters carried out, their gowns left as color masses though sufficiently indicated. A tall young woman, fair, with golden hair and warm lips, is seen at half length, standing, her head inclined toward her right shoulder and her face turned three-quarters to the front. A small girl with long reddish-brown hair, seen head and shoulders, is standing in front of her.

Signed at the lower right, A. B. DAVIES.



JOHN HENRY TWACHTMAN

AMERICAN: 1853—1902

No. 22—WINTER LANDSCAPE

Height, 13 inches; length, 21 inches

600.00
 SNOW lies deep over fields, meadows, dunes, at the borders of a salt-water bay. The soft gray-white covering has in large part a rolling surface of small hollows and low mounds, following the contour of the uneven land, a broad stretch in the foreground somewhat sheltered exhibiting a smooth spread, unbroken save for a patch of brown weed and a short scraggly tree, to whose branches cling a few brown-red leaves. Near it a solitary figure in red and blue is making slow way, plodding through the snow toward a group of buildings in a clump of trees on higher land ahead. At different places in the meadows the tops of rail fences and haystacks appear, and in the distance at the shore line or in inlets the masts of sailboats. The sky, cold and foreboding, is filled with clouds.

Signed at the lower left, J. H. TWACHTMAN, NEW YORK, 1879.

Purchased from the artist.



ROBERT SWAIN GIFFORD, N.A.

AMERICAN: 1840—1905

No. 23—LANDSCAPE NEAR NONQUITT

Height, 10 inches; length, 23 inches

250

John R. Garfield

THE fall of the year has come, and herbage and beach bushes have taken on the sere and yellow along wide-stretching marshes bordering the sea or an arm thereof, which lies, a faint blue streak, against a low horizon. The sky above is screened by massing clouds, white near the horizon and dark, dull, cold gray overhead. Along the meadows, which are still green in patches, goes a bird hunter in a red jacket, his gun held ready, and gulls or other birds are in flight against the sky. At the right is a hayrick.

Signed at the lower left, R. SWAIN GIFFORD, '76-7.

Purchased from the artist.

HENRY MUHRMAN

AMERICAN: 1854—

No. 24—*STILL LIFE—FRUIT*

60⁰⁰

Height, 16 inches; length, 21 inches

C. W. Kraushaar

AGAINST a background of dusk—the shadowed recesses of a room—a salver of cheer lying on a table catches restricted rays of light. The salver is of gray metal, resting on a brownish surface, and it holds a grayish dish, whitening in the high lights, which contains fruit-cake, nuts, and apples of deep, rich red, and beside the dish is a ready knife. Near it is a glass, its liquid contents colorless but supporting a lip-moistening slice of lemon.

Signed at the lower left, H. MUHRMAN, 1880.

Purchased from the late Daniel Cottier.



WILL H. LOW, N.A.

AMERICAN: 1853—

No. 25—ON THE SEINE

Height, 15 inches; length, $23\frac{1}{2}$ inches

N. W. Breaker

UNDER a soft glow of yellowish light, sunshine subdued by all-pervasive vaporous clouds, a bend in the river is disclosed, its farther bank a lightly wooded hillside sloping in the direction of the distance to a flat shore where poplars rise above the masses of low trees and bushes. Of the nearer shore a corner only comes into view, in the right foreground, a green-edged sandy or clay bluff. In the stream and moored to this bank is a freight sloop of Rouen, stern on to the observer, while a smaller sloop bow on is alongside her and a tender of the larger boat swings inshore.

Signed at the lower left, WILL H. Low.

SAMUEL COLMAN, N.A.

AMERICAN: 1832—

No. 26—A SUNNY AFTERNOON:

PORT OF ALGIERS

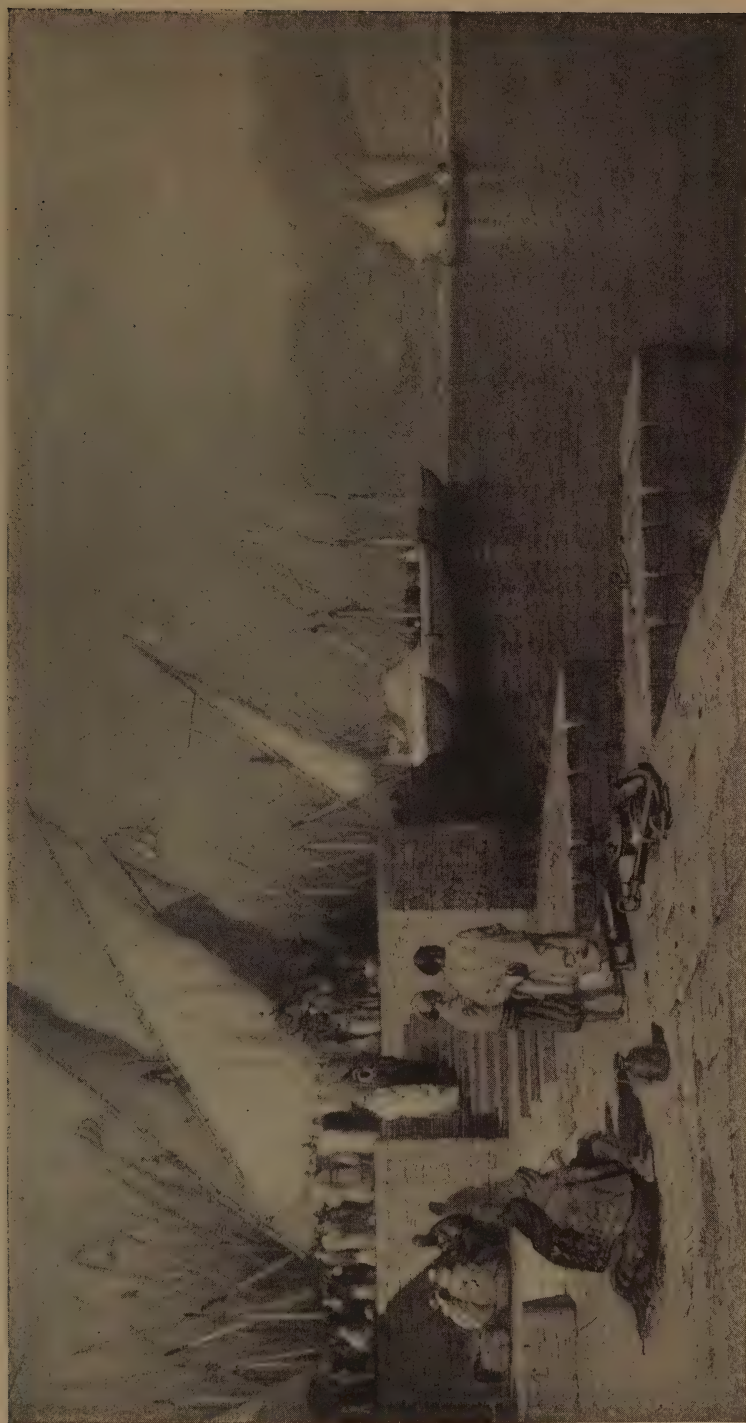
385.1

Height, $14\frac{1}{2}$ inches; length, 27 inches

Miss E. R. Nellington

A SCENE populous, brilliant and full of Oriental color is presented, in bright sunshine under a pale greenish-blue sky lightly veiled and holding a few strata and detached puffs of tinted clouds. To right the blue and green rippling water of the harbor extends to distant brown and yellow mountains, seamed and broken, the farther ranges of the higher peaks vague in an opalescent haze. To left the terraced stone quays, a grayish sandy-red, mount from the foreground, where brightly clad natives smoke placidly on bundles of rugs, or gaze waterward, to a higher level where a throng of Algerians in equally gay apparel, some on camels, are relieved against a veritable mass of lateen-rigged shipping.

Signed at the lower left, SAMUEL COLMAN, 1877.







HENRY MUHRMAN

AMERICAN: 1854—

No. 27—THE HAY FIELD

1889

Height, 16 inches; length, 23 inches

W. D. Breaker

ROLLING lightly in its surface but maintaining a general level, a broad hilltop extends across a high horizon. To left a solitary oak tree sends its foliage above the picture's height, at the right two smaller trees come just within view, while along the crest occasional bushes project themselves against the sky. The forward slope of the hill, irregular, is given over to hay, growing in careless and luxuriant abundance, the field partly mown. Two laborers are busy with scythes, another is loading the hay upon his cart. The sky is graying in a brisk breeze and there is a hint of moisture in the air. Sketchily and freely painted as a quick record of impressions.

Signed at the lower left, H. MUHRMAN, 1889.

Purchased from the late Daniel Cottier.



WILLIAM TROST RICHARDS, N.A.

AMERICAN: 1833—1905

No. 28—*THE WISSAHICKON*

350 "

Height, $24\frac{1}{2}$ inches; width, 20 inches

Thos. B. Marburg

STANDING just within the edge of a wood, on low ground, the spectator looks out across a brook to a grass-covered hill on the other side sloping toward the left, a few outlying trees seen on it in the distance. Within the wood the trees are turning from their green to autumn reds and browns, and brown and red bushes come up from the green grass among gray and spotted rocks.

Signed at the lower right, WM. T. RICHARDS, 1877.

C. F. HILL

FRENCH: NINETEENTH CENTURY

No. 29—*LANDSCAPE*

Height, 29 inches; width, 21 inches

400 c
ON a gray day with plenty of light the bend of a river or the confluence of two streams in a wooded landscape is pictured with marked contrasts of light and shade. From the left the river, or an affluent of the larger stream, comes into view in the shadow of a middle distance wooded point, beyond which the waters broaden, turn from dark green to light gray, and in the distance exhibit a streak of white along a background of woods. The foreground shore is narrow, yellow appears amongst its grass, and slender birches from which a few lingering leaves flutter rise out of the picture. A warm note is supplied by a boulder which iron corrosion has turned a soft reddish-brown.

Signed at the lower right, C. F. HILL.

Purchased from Messrs. Cottier & Co.



EDWARD PORTIELJE

BELGIAN: 1859—

No. 30—*THE BUTTERFLY*

207.

Height, $30\frac{1}{2}$ inches; width, 24 inches

David M. Newberger

THE three-quarter length portrait of a pretty little blonde Belgian girl, standing beside a potted rose-plant in bud, about to catch a tortoise-shell colored butterfly which has alighted on one of the green leaves. She is facing the left and is seen a little more than in profile. Her light brown hair is partly bound with a bright green ribbon held by a pearl pin, and partly is hanging down her back.

Signed at the lower right, PORTIELJE, ANVERS.



PROSPER MARILHAT

FRENCH: 1811—1847

No. 31—OLD TOWER AT CAIRO

Height, 25 inches; length, 32 inches

710

Hugh S. Williams

UNDER a sky whose blue has largely taken on the greenish-turquoise hue, veiled by an attenuated cirrus curtain which assumes a denser consistency near the horizon, the artist has pictured an ancient tower wall of Cairo, partly in ruins. Within a darkened gate turbaned figures are silhouetted against the distant sky; over the arch and along neighboring ledges green plants flourish, natural gardens in the niches abandoned to time. The continuation of the wall toward the right looms red and glowing in the sunlight, which falls brightly also on the figure of an old man seated on the ground against the tower wall, looking up at his motionless enigmatical camel.

Signed at the lower left, MARILHAT, CAIRE, '45.

Purchased from the late Daniel Cottier.

PAUL JEAN CLAYS

BELGIAN: 1819—1900

No. 32—MORNING ON THE SCHELDT

2650 "

Height, 32 inches; width, 25 inches

S. Taylor

A BRIGHT morning has opened with a brisk and freshening breeze, white cumulus clouds are billowing large in a sky whose blue is seen well aloft, and the broad waters of the Scheldt are broken into dancing wavelets, whitened by the all-pervading reflections from on high. Against the sky and water are spread the graceful wings of early birds. On the river the sailors are astir betimes. Instead of majestic sail motionless in hazy calm, which Clays so placidly paints in many familiar compositions, here five of the heavy sloop-rigged working boats characteristic of the locality are standing away from a low shore, in the general direction of the spectator, in fresh and sparkling air. The most conspicuous, near at hand, her blunt bow painted yellow and lee-board hauled up, has a main-sail of soft smoky-gray, fore staysail stained brown, and carries a company clad in bright colors.

Signed at the lower right, P. J. CLAYS, '74.

Purchased from Messrs. Cottier & Co.

On the back: "No. 10. Effet de matin, mer houleuse dans l'Escaut; Bruxelles, 1874. (Signed) P. J. CLAYS, PINX."





JOHN BUNYAN BRISTOL, N.A.

AMERICAN: 1826—1909

No. 33—LAKE CHAMPLAIN

245 "

Height, 20 inches; length, 36 inches.

T. S. Williams

DISTANT mountains are faintly opalescent under a gauze-like haze of a hot day in summer, the range extending across the picture on the far side of the broad lake, the lake filling the middle distance, with a broad valley for its hither shore dotted with farms, buildings and woods. This, too, is partly screened by the haze, while in the foreground higher land of rolling surface, cut by rail fences and winding roads, comes into brilliant vision in the sunlight. A single figure is seen in a path leading to a farmhouse all but hidden among the trees.

Signed at the lower right, J. B. BRISTOL, 1876.

Purchased from the artist.

HENRY MUHRMAN

AMERICAN: 1854—

No. 34—*FILLING UP POND, HAMPSTEAD*

110 "

Height, 24 inches; length, 36 inches

Geo. F. Herriman

At the foot of a high hill which crosses the background is a pond that occupies middle distance and foreground on the right, its low, irregular green bank taking up the left of the picture. Along the edge of the water are figures and a horse and cart. The artist found much to interest him about Hampstead Heath, where his home was. The whole picture here is a mass of green, subtly varied in tone, the larger part of the landscape a deep green, in shadow, while light strikes broadly upon the farther shore of the pond, and among the thick green trees of the high hill across the back appear red roofs and chimney-pots.

Signed at the lower left, H. MUHRMAN.

Purchased from the late Daniel Cottier.



WORTHINGTON WHITTREDGE, N.A.

AMERICAN: 1820—1910

No. 35—AUTUMN ON THE DELAWARE

350 — Height, 27 inches; length, 35 inches

Miss E. R. Wellington

WOODS are red with the brilliant autumn color for which American landscapes in these latitudes are famous—woods and wild lands where bushes share the splendor. On the left a broad hillside receding to the background is a mass of color in the sunshine, green persisting through the field-yellow of autumn, and rosy red in flushes brightening the whole. From the right a screen of trees or point of woods projects in the middleground, their foliage green, red and brown; and their shadows and colors are thrown forward upon the gently rippling mirror-surface of the river, where it makes a bend in the foreground.

Signed at the lower right, W. WHITTREDGE.



JAMES DAVID SMILLIE, N.A.

AMERICAN: 1833—1909

No. 36—*EVENING, HIGH SIERRAS,*
CALIFORNIA

500

Height, 23 inches; length, 40 inches

J. D. Smillie

EVENING has descended upon the valleys, giving them a softened twilight, clear and cool, while the high peaks of the mountains are yet bathed in light from the sun setting behind the spectator and at his left. The rugged flanks are a blend of soft, warm colors, under a pale robin's-egg sky tinged with rose, the farthest summits in the left distance receding into a haze. In the foreground is a rocky plateau, to which some men with laden burros are mounting from a green middle-distance valley, which is lined with tall pine trees and threaded by a brook.

Signed at the lower left, J. D. SMILLIE, 1876.



JERVIS McENTEE, N.A.

AMERICAN: 1828—1890

**No. 37—“WHERE LATE THE WILD FLOWER
BLOOMED, THE BROWN LEAF LIES”**

460

Height, 24 inches; length, 42 inches

H. V. Jones

ACROSS a rounding valley or hollow, suggesting the bowl of a non-existent lake, the eye travels to a far-away blue peak, visible above the rim. The sides of the bowl are a rusty green, while at the center of the bottom the verdure is fresh and bright, kept young by moisture in its depressed and sheltered spot. To right are brown bushes, and in the foreground brown brush above the green and brown earth is colored with brilliant red and yellow leaves. Along the left are russet woods, the slender trunks of all but leafless birches marking the entrance, and a man and woman are walking in a winding road from them.

Signed at the lower right, J. McENTEE, N.A., 1877.

JACQUE AND MICHEL

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

GEORGES MICHEL

FRENCH: 1763—1843

No. 38—*SHEPHERDESS, SHEEP AND LANDSCAPE*

3700' Height, 32 inches; width, 26 inches

THE spectator is taken close to a restful scene in a beautiful spot of the French countryside. He is led to the foot of a venerable tree, noble of aspect, majestic in proportions, its mighty trunk in the center of the view supporting weighty branches whose thick foliage spreads over the picture and unites with that of a brother monarch at the right. On the green grass at the base of the tree a white-capped, bare-footed shepherdess, in gray waist and blue-green skirt, has seated herself, leaning against the trunk, and fallen asleep, her head resting against her hand. Her little flock of six gray sheep has come close to her, three of them lying down at her feet, one browsing while he lies. Here and there in the herbage appear the bright notes of poppies. The light is modulated pleasantly, and the qualities in the rugged, weathered trunk present their values in captivating effect. Beyond is a sunny field.

Signed at the lower left, CH. JACQUE.

Purchased from the late Daniel Cottier.

Penciled on the back is a memorandum in French, dated March 15, 1874, beginning "This picture" and containing the name "Michel," but it has been so badly rubbed that the rest of its content is not decipherable. It is in Jacque's hand and signed by him. At some time a beginning has been made to reproduce it in ink below, but, unfortunately, abandoned. All that can be made out is: "15-3-1874. Ce tableau . . . Michel . . . (Signed) CH. JACQUE."

r.g. paint
pek + 8 Ketch

15-3-1874
a letter a fine
commence
moss il
purple

N.W. Seaman Agent



LOUIS ÉMILE ADAN

FRENCH: 1839—

No. 39—CATHERINE DE MÉDICIS IN COUNSEL

575"

Height, 31 inches; length, 48 inches

W. W. Seaman Agent

IN a palatial hall (doubtless of the Louvre) with a majestic fireplace and elaborately sculptured mantel and chimneypiece, the queen regent, in black—still a young-looking woman—is seated in counsel with some of her advisers. She occupies a high-backed carved throne chair, and faces the observer, pointing to a spot on one of several parchment plans spread on the long table in front of her and waiting for an answer or comment from a cardinal at her left. He is engaged in deep thought, pondering the plan and her proposition or question. More distant at her right, a white-ruffed member of the court, silent and intent, also awaits the churchman-statesman's reply, while two warriors in helmet and corselet—perhaps de Guise and de Lorraine, the commanders of her Roman Catholic army—who are seated on wooden stools at the board, lean forward in keen attention—one in green, seen in profile, the other in red, in back view. A strong light is concentrated on the group, and back in the shadows stand two halberdiers.

Signed at the lower left, L. ÉMILE ADAN.

Carleton

GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

No. 40—LEADING THE CALF

4200 " Height, 36 inches; length, 50 1/2 inches

N. N. Seaman Agent

A SPACIOUS and characteristic American landscape opens to view, the land descending from the left and developing into rolling country in the right distance. There are light airy woods and rambling meadows, and the whole prospect is enveloped in a soft, subdued light and just slightly hazy atmosphere. It is accomplished in a careful and sure study of tender greens, browns and grays, a successful adjustment of delicate values, with notable effect. The slope at the left supports in the foreground a graceful birch tree, back of which slender trees and underbrush form a light screen against a green-blue sky veiled by gauzy white clouds. In a winding field road at the foot of the birch a farmer's boy in overalls is leading an awkward white calf, and back of them in a bend of the road the head of a brown cow coming around the hill is visible across the slope. On the right a few more slender trees, with feathery foliage, continue the light leafy screen across the middleground, before the yellowish-green meadows.

Signed at the lower left, G. FULLER.

Purchased from the late Daniel Cottier.



No. 41

THE MUSE OF MUSIC

BY

J. ALDEN WEIR, N.A.

V. crockli
Bilumene
dirty
ear

Bikarnese
city
ear

100000

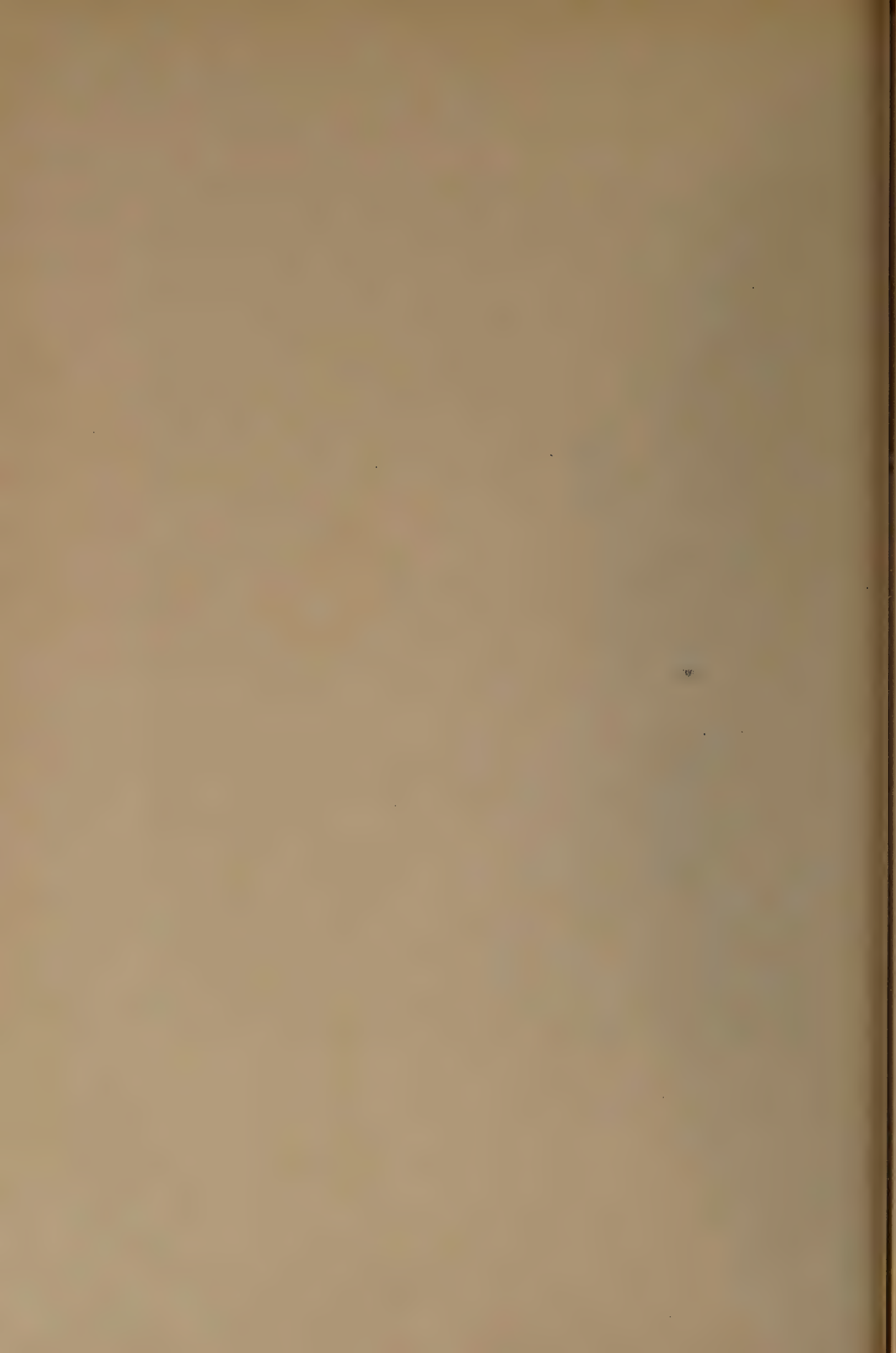
h. 34 inches blue

100000

Painted for the late owner.

Painted for the late owner.





No. 42

*THE HEIGHTS OF MONT-
MARTRE*

BY

GEORGES MICHEL

GEORGES MICHEL

FRENCH: 1763—1843

No. 42—*THE HEIGHTS OF MONTMARTRE*

Height, $33\frac{1}{2}$ inches; length, 47 inches

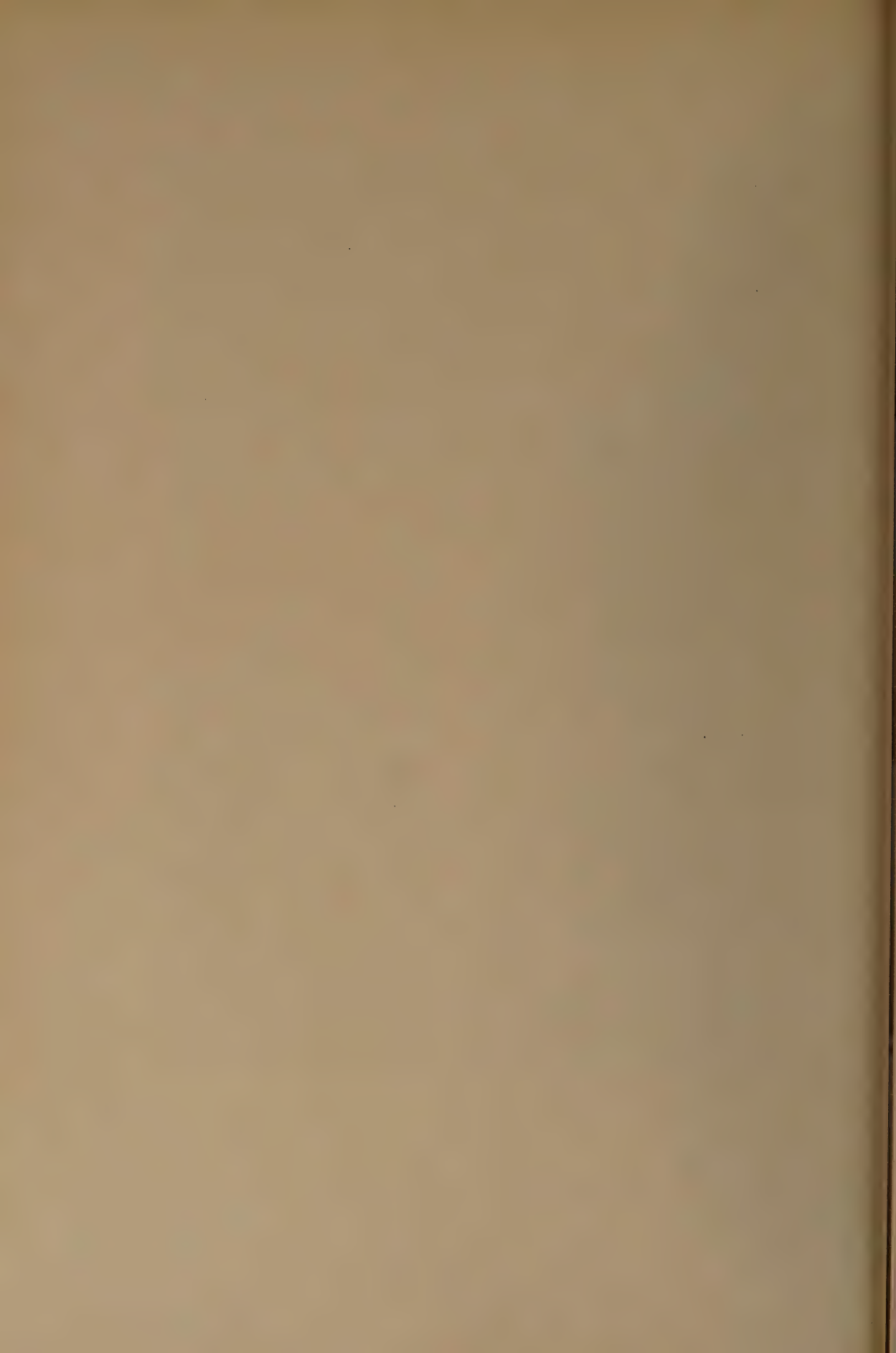
570 "

Mr. Cornell

Not the aspect familiar to revellers of the night at the French capital, but a broad prospect of mount and plain, the distant valleys still dark, under a characteristic Michel sky of glow and thunder-gray clouds. The wooded heights, green and brown, coming into view on the right, slope to a plateau of the middle distance which is circled by a road and appears in the glow from the sky. Lower down, to left and beyond, the land is dark, well wooded and irregular, and ends in a flat horizon. In the foreground a dark green and brown bluff, part of the heights, overlooks the warm yellow plateau, and the figures of two persons and a dog at the bluff's edge stand out in silhouette against the bright glow.

Purchased from the late Daniel Cottier.





SAMUEL COLMAN, N.A.

AMERICAN: 1832—

No. 43—QUIMPER

(Water Color)

3 25⁰⁰ Height, 49 inches; width, 23 inches

E. W. Kraushaar

A STONE-PAVED street, of a light sandstone hue, its surface irregular, and without defined sidewalks, leads straight from the observer to the deeply recessed porch of a church or cathedral, above whose vaulted roof rise quadrilateral towers supporting graceful spires. Sunlight from the right and back of the spectator illumines the church entrance and a number of persons there congregated, while it lightens one side and shadows the other of the street in the foreground, where the congregation is greater—especially near the *porte* of a *débit de vin* on the left. The costumes are full of color and the color tones of the buildings are soft and delicate, like the light in which they are bathed.

Signed at the lower left, SAM'L COLMAN, 1877.

FRANK MURA

AMERICAN: 1860—

No. 44—ON THE DUTCH COAST

875c

Height, 35 inches; length, 51 inches

Mr. Cornell

UNDER a brilliant blue sky in which tenuous cloud masses float lightly—colorful masses they are, white and pale gray, mauve, pink, yellow—a bit of the Dutch coast is seen, the view being seaward. The foreground is a broad flat beach, its moist surfaces reflecting many color tones. To right are abutting dunes, and beyond their tops are suggestions of trees or tall chimneys. The sea is seen at the left, with vague sails in the distance, and along the shore line in the middle distance the waves are breaking into tossing white surf as they roll up the beach. Taking up a large part of the view, and most conspicuous, is the hull of one of the heavy, broad-bottomed Holland sailing boats, dismasted, lee-board hauled up against her side and two figures apparently at work aboard her. She affords the artist the best of his color scheme, in her weathered grays and greens and rich mahogany-browns. Beside her a peasant, in blue blouse, yellow-gray trousers and *sabots*, stands at the head of a white horse drawing a loaded two-wheeled cart.

Signed at the lower right, MURA, THE HAGUE.

Purchased direct from the artist.



OLD MASTERS

ADRIAAN VAN OSTADE

DUTCH: 1610—1685

No. 45—*DUTCH INTERIOR*

109 00 Height, 9 inches; width, $7\frac{1}{2}$ inches

W. H. Coverdale

IN a fine mellow old Dutch peasant interior, with rushes drooping from the rafters, a jolly codger is seated on a heavy wooden bench, before a small fire glowing on a huge hearth. He has smoked his fill, his clay pipe has dropped to the floor, and he lounges with head propped on hand, half dozing. He is in brown and greenish-blue, and the walls about are warm mahogany-brown tinged with olive. From the great conical fireplace-hood a pictured owl gazes solemnly down.



DOMENICO ZAMPIERI DOMENICHINO

ITALIAN: 1581—1641

No. 46—THE APOTHEOSIS OF THE VIRGIN

220 °.

Height, 12 inches; width, 9 inches

Edto Bernier Agent

THE Virgin is seen in a burst of glory in the skies, cherubs and cherubim emerging from the aqueous vapors around her. Below, elders of the people—or the Apostles—there are twelve of them—look in wonderment and amaze. The Virgin is robed in green and royal purple, and the figures below are in rich colors but subdued.

From the Academy of Santa Luca, Rome.



AART VAN DER NEER

DUTCH: 1603—1677

No. 47—EVENING: HOLLAND

Height, 16½ inches; width, 13 inches

QUIET and peace in secluded precincts of ancient Holland. On the left a tall building with stepped gable outlined against a bank of white clouds tells the location of the hidden moon. An arbor gives entrance to the building. In front of it an elderly woman has opened the gate to welcome a visitor, both she and her pet dog gazing in the direction of his approach.

Signed at the lower left, AV. N (the AV in monogram).

Purchased from Messrs. Cottier & Co.



**GIOVANNI BATTISTA SALVI
(SASSOFERRATO)**

ITALIAN: 1605—1685

No. 48—MADONNA AND CHILD

90"

Height, 19½ inches; width, 15 inches

David M. Newberger

THE figure of the Child is foremost, seen half-length as He lies on the Mother's breast, supported in her arms, His head fallen back across her shoulder in benign sleep. He is swathed in white. The Virgin, with an oval face very young and very tender, looks upon him with solicitous care, her head and enfolding arms only visible. She wears a rich and brilliant blue-green cloak, with sleeves edged in a pinkish-red, and a diaphanous white mantilla. Her hair, brown with a tendency to red.

From the Academy of Santa Luca, Rome.



JAN VAN GOYEN

DUTCH: 1596—1656

fake -

No. 49—BOATMEN IN HOLLAND

273-10 Height, 16½ inches; width, 12 inches *Wm. Swift*

IN mellow coloring a bit of ancient Holland is pictured, under a cool sky with gray clouds. A high wall, in soft yellow tone, intersected by a tall tower with a red-tile roof, is relieved on either side by flourishing green trees. At the foot of the wall a river passing in the foreground is colored with reflections in low keys. Here in a boat are three old watermen.

Signed on the boat, J. v G.



EGIDIUS VAN TILBORGH

FLEMISH, *circa* 1625—1678 (?)

No. 50—*THE WINNING CARD*

807 cc Height, 22½ inches; width, 16¼ inches

GATHERED in a fine old smoke-mellowed inn room are a parcel of hardy Flemings. Light admitted through a high window of diamond panes on the left illumines the seven visitors, those of central interest being a fat man in a green jacket and an old woman in blue, pale-red and gray, playing cards at a round, tripod table of plain polished wood. The man, with a provocative if not gloating smile, exposes his hand while the woman with a grim smirk holds hers ready for play.

Signed on the edge of the table, TILBORGH, P.

W. W. Seaman Agent

SALOMON RUISDAEL

DUTCH: 1600—1670

No. 51—HOLLAND LANDSCAPE

410 " Height, 14 inches; length, 22½ inches

A RIVER or canal, with a branch entering it from the left, passes from the left foreground to the central distance where it makes a turn. On either side the banks are low, green and wooded, and both show old Dutch dwellings and farm buildings. Persons are seen on the shores, and in boats on the stream, rowing. The foreground on the right discloses yellow-brown earth, and two men reclining on a short slope at the foot of an aged and gnarled pollard. A soft light is over the scene, penetrating the umbrageous masses and silvering the water in many modulations. In the ancient costumes are bits of color, and surfaces throughout exhibit a quietly-rich, agreeable quality.

*arrived
v. poor*

W. E. Benjamin

JAN BOTH

DUTCH: 1610—1664

No. 52—LANDSCAPE WITH FIGURES

1300.

Height, 18 inches; length, 24½ inches

N. H. Coverdale

THE left of the picture presents a middle-distance background in the mass of a great cliff of irregular face, over whose top small trees and bushes outline themselves against the sky, while on the right lower and rolling land extends to a far distance beyond the projecting point of the cliff. Over these broad lower slopes, from the right, comes the light, striking on and under a stone bridge across a stream in the foreground whose course is rocky. At the nearer end of the bridge two wayfarers have met, and stopped to talk, a man on a white horse, and a man walking with a staff and leading a dark horse burdened with heavily laden paniers. At the roadside two heavily cloaked men are chatting, one seated on a bank.

No. 53

WINTER: HOLLAND

BY

AELBERT CUYP

AELBERT CUYP

DUTCH: 1620—1691

not a Cuyp

No. 53—WINTER: HOLLAND

1175-00

Height, 18 inches; length, 24½ inches

Irving Brookman

THE Dutch are out for enjoyment on the glistening ice. A broad river is frozen over, and on either side are distant buildings of a town on the low shores. On the right, red brick walls and redder tile roofs come down close to the foreground, a tower supporting a windmill is planted at the river's edge, and an archway gives access to the ice field. Dignified burghers ride in sleighs drawn by white and brown horses, among the skaters of various sort, and some of the skaters are pushing elders in hand-sleds. The sky is clouded and the merrymakers are well wrapped for the winter atmosphere.

Signed at the lower left, A. CUYP.

Purchased from Messrs. Cottier & Co.

Sig false



AART VAN DER NEER

DUTCH: 1603—1677

good,
etch

No. 54—DRAWING THE NET BY MOONLIGHT

300 . Height, $18\frac{1}{2}$ inches; length, $27\frac{1}{2}$ inches

Otto Berner Agent

IT is a glorious moonlight night of ancient times in Holland, made permanent. The radiance is as fresh, the air as clear, as on the most poetic moonlight night just seen. The scene is peaceful, restful and refreshing, laid along the banks of a slow-moving river, which passes through a prosperous city asleep. At the left is the point of a bank or an island; off it at the right a man is raising a net, the moonlight making the water glisten around him. Toward the further bank sailboats are getting under way; on shore a small fire is burning red, and lofty gables lift their peaks above humbler roofs. The moon silvers the edges of many clouds, aloft and banked along the horizon, and between the towers of churches on the two shores a sailboat is seen making toward the river's distant mouth.

Signed at the lower left, A. V. N.

Purchased from Messrs. Cottier & Co.



JURRIAAN VAN STREEK

DUTCH: 1632—1678

No. 55—*STILL LIFE*

170 ..

Height, $27\frac{1}{2}$ inches; width, $22\frac{1}{2}$ inches

Mr. Cornell

ON the corner of a table a fluted and scalloped dish of silver or gold contains a cool, juicy lemon partly peeled, a warm-colored orange and a luscious slice of orange, and a small pear and sprig of leaves partly in shadow. At one side is a loaf of bread, near a tall nautilus cup. Further back a tall tapering glass is partly filled with wine, and stands beside a wine pot of blue and white porcelain.

Signed at the lower left, J. v. STREEK.

Purchased from Messrs. Cottier & Co.



P. VAN DER VELDEN

DUTCH: CONTEMPORARY

No. 56—*EVENING*

130 " Height, $28\frac{3}{4}$ inches; width, 23 inches *C. S. Williams*

CLOUDS fill the evening sky, save where they break away above the moon, and patched masses of them are moving across the face of the orb. It is a night of the full moon, and although its form is screened by the gray vapor—which is made luminous all about it—the radiance penetrates to a winding river or canal that twists through the center of the picture to the foreground. The dark green surface of the water becomes a silvery white with the reflections; the figure of a man in a boat may be discerned in the shadows, and the glint of red lights on the dark banks.

Signed at the lower left, P. VAN DER VELDEN.

JAN VAN GOYEN

DUTCH: 1596—1656

No. 57—A RIVER IN HOLLAND

Height, 28 inches; length, 46 inches

750 — THE stream is broad and of gentle current, its surface just ruffled, and reflecting soft tones of color from the objects on the farther bank. Its course is from the right foreground leftward and away to its mouth in the distant sea, where a few sail are seen at the left off a point, while at the right the spire of a church comes into view above some woods. From the foreground to these woods the right bank of the river is varied. A road along it near at hand mounts over an arched bridge above a narrow stream flowing into the river, and two men are seen on the bridge rise, one on horseback and the other walking with a staff. Farther along are steep-gabled houses, and another wayfarer trudges forward with a load on his back. Beyond him a boatload of fishermen are putting out from the shore, hauling up a seine. At the edge of the nearer bank, which crosses the foreground, are three cows, a line of traps and nets, and some water birds. The sky is light, and massed with rolling clouds touched with color.

undoubtedly
probably Salomon
N. E. Benjamin



No. 58

BEACH AT SCHEVENINGEN

BY

JAN VAN GOYEN

JAN VAN GOYEN

DUTCH: 1596—1656

No. 58—*BEACH AT SCHEVENINGEN*

Height, 42 inches; length, 58 inches

725" N. E. Benjamin
BEHOLD the now famous *plage* in simpler times—less populous; not, one may believe, less joyous, if in wholly different manner. We have heard still living oldsters tell us of when Coney Island was even more primitive—lacking, to be sure, some two centuries of color and costume. The broad, flat beach of yellow sand is mellowed and browned with rich-hued shadows, and in the sunlight the atmosphere sparkles, though not with summer's heat, as the habit and attitudes of the numerous and complex company foregathered attest. The people are for the most part of the vicinage, peasants and fisher-folk in democratic assembly, with a few of the greater ahorseback or in a six-horse coach. They sit, stand or ramble about the sands, and in their apparel are pleasing tones of pink, green, yellow, blue, gray. To left is the pugnacious bluff of an obstinate dune that the sea has not been able to subdue, surmounted by a rough-hewn shelter, and on the beach and in the offing are numerous sailing boats of the hardy fishers. Rolling clouds mount high in the sky over a pale turquoise sea.

Signed at the lower left, v. GOYEN, 1649.

*repacked for
& ruffled*



SECOND AND LAST EVENING'S SALE

THURSDAY, FEBRUARY 4, 1915

IN THE GRAND BALLROOM OF
THE PLAZA

FIFTH AVENUE, 58TH TO 59TH STREET

BEGINNING AT 8.15 O'CLOCK

G. BONNEMAISON

FRENCH: NINETEENTH CENTURY

No. 59—*THE HAYSTACKS*

108 00

Height, 11 inches; length, 15 inches

Albert Boardman

THE light of an autumn day is waning, over the French country side, a broad wooded hill is dark green against the horizon, and white clouds just above it lighten a gray sky. The earth and stubble of a harvested field are brown in the foreground, its border in the middle distance is green and yellow. Here two haystacks of rich, warm hue rise in front of red-brown and dark-mahogany farm buildings, from one of which gray smoke curls above a chimney against the green woods. A farmer is driving his flock of sheep up a short incline on the left.

Signed at the lower left, BONNEMAISON.

Purchased from the late Daniel Cottier.



EUGÈNE LOUIS GABRIEL ISABEY^e.

FRENCH: 1804—1886

No. 60—A MEETING IN THE WOODS

*q. B. M. e.
inst.*

8K

350 "

Height, 10½ inches; width, 8½ inches

Atto Berner Agent

It is just at the edge of the woods that the meeting takes place, a *rencontre* of a cavalier and his lady, both mounted, with three ladies out for a stroll, escorted by a gentleman in red coat and loose-legged boots, who though spurred is afoot to bear them company. The ladies walking are all in voluminous skirts and cloaks—red, yellow, dove-blue and white in their tints. Of the equestrians the man, on a red-brown horse, is clad in red and buff, his lady, on a cream-white mount, in a dark waist and long flowing deep-yellow riding-skirt.

Signed at the lower left, E. ISABEY, '62.

Purchased from the late Daniel Cottier.



AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

No. 61—GIRL AND DOG

200 "

Height, 11 inches; width, $8\frac{3}{4}$ inches

Orland. Ruel

AGAINST a ground of olive and mahogany-brown a young girl is portrayed at three-quarter length, standing. Her figure, receding into the shadows, almost vanishes in or merges with the background. Her head is bent well forward, as she looks down to pet an affectionate collie. Light from the left illuminates her plump pink cheeks and strikes upon her hand and the head of the dog.

Signed at the upper right, RIBOT.

Purchased from the late Daniel Cottier.



MATTHEW MARIS

DUTCH: 1835—

No. 62—A CORNER OF THE HAGUE

Height, $7\frac{1}{2}$ inches; length, $11\frac{3}{4}$ inches

2050

ON a bridge in the right foreground small figures are seen, and other figures appear at the left, along a bank of the canal which passes under it. In the canal are brown boats, and the sluggish water takes varied shadows and reflections. Its farther bank is a soft, moist green, paralleled by a narrow road or street which is lined with brown and white houses with red and green roofs and lantern-like chimneys. Two tall windmills rise above the roof lines, and the antique-looking scene is bathed in a subdued, yellowish-hued glow—as of a light of vanished ages.

Purchased from the late Daniel Cottier.

thick coat of oil
r. thin painted
on paper—

James Phillips



P. E. THÉODORE ROUSSEAU

FRENCH: 1812—1867

No. 63—STUDY OF SUNLIT WOODS

725-10 Height, $5\frac{3}{4}$ inches; length, $7\frac{3}{4}$ inches *Otto Berner Agent*

THE artist has presented a *morceau* of delightful attraction; all the bigness of a large landscape contained within thumb-box dimensions. The spot chosen is the edge or entrance of an open wood of tall trees, bunched near the center of the composition and well back, the ground around them a fresh green field of irregular surface and varied herbage. A slant of bright light from a lowering sun back of the spectator at the left, strikes upon the foliage, which has begun to show autumn hues, and penetrates the woods a little way, accenting the trunks of trees within. A figure is suggested in a road between two hummocks in the middleground.

Purchased from the late Daniel Cottier.

but

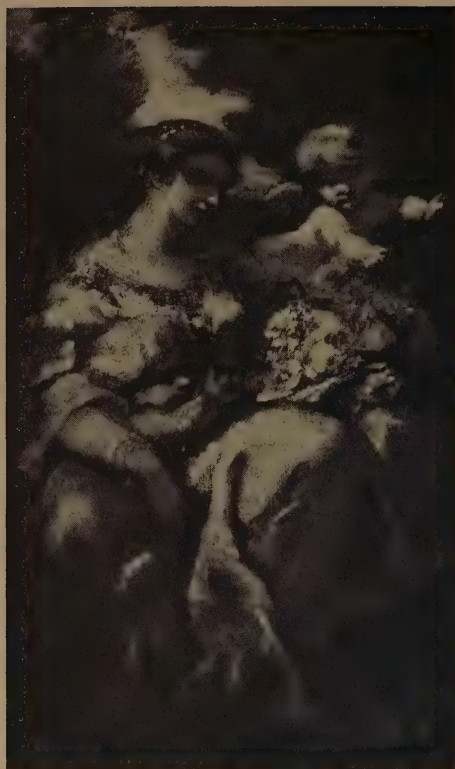
left cor. Th R

in red

Theodore Rousseau

✓

fake



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 64—THE BOUQUET

122500

Height, 13 inches; width, 8 inches

SEATED easily in sylvan seclusion, a pensive and longing young French woman with large, deep eyes and full lips, is flanked by two cupids, one of whom she caresses, drawing him against her thigh. She is facing the right, three-quarters front, gazing at a bouquet of many-colored flowers lying on her knee, her fair head tilted forward throwing part of her face into shadow.

Purchased from the late Daniel Cottier.

*signed left
N. Diaz 47
looks like*



ANTOINE VOLLON

FRENCH: 1833—1900

No. 65—AT THE WATERSIDE

325" Height, 9½ inches; length, 13 inches

Elto Berner Agent

A SKETCH freely done, and with the charm of freedom, and of the quick, spontaneous record of a motive offering itself with color grateful to the eye. Tall buildings of irregular outline and roof-levels project from the left, beyond a water foreground, massing themselves in tones of rich brown and soft gray against a cream-yellow sky of late afternoon. Details are eliminated as the observer looks against the light, the brown here and there lightens to pinkish hue, and shadows darken to a rich smoky black, while in the stream a black-hulled sailboat is lying.

Signed at the lower left, A. VOLLON.

Purchased from Messrs. Cottier & Co.



ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

No. 66—LANDSCAPE AT EVENTIDE

110000

Height, 9 inches; length, 14 inches

M. Knodler Rec.

BROAD fields in a low, rolling country, all but treeless, spread to a far-off low horizon, their grassy green carpet cut with lines of brown, and the whole landscape darkening in the shades of evening. To left in the foreground a short and slender tree bending in a breeze, and some low bushes near it, carry on the green and brown notes. A rill threading the meadows is traced from a pool close in the central foreground, in which the white and rose of an after-sunset sky are reflected. The sky lights are fast being obliterated by swiftly moving clouds that sweep low over the land, threatening an evening shower.

No Record

Signed at the lower left, A. H. WYANT.



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

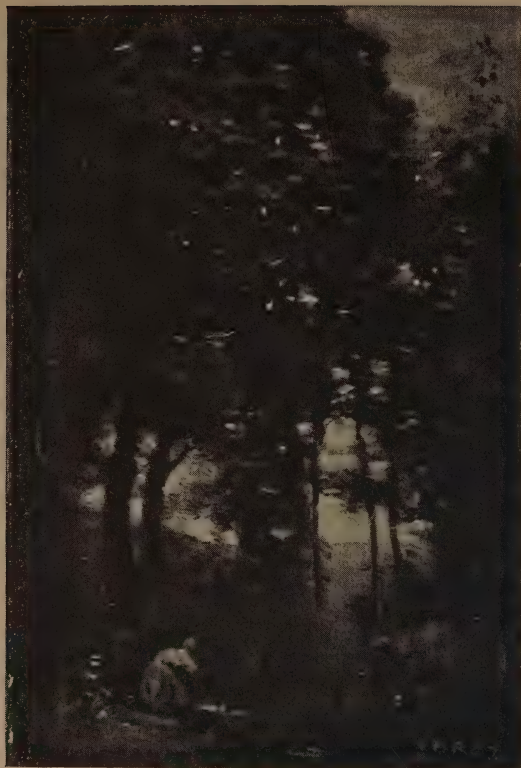
No. 67—*THE LOVERS*

1625^c Height, 12³/₄ inches; width, 7¹/₄ inches

AGAINST a background of green, brown and yellow, suggesting woods, two lovers are standing, indulging in sentimental dalliance. The young woman is gowned in soft yellow which glows in the sunshine, and she willingly bends her head toward her lover, who seems to contemplate a respectful salute. He is red of hair and slight beard, and is garbed in brilliant deep red.

Signed at the lower left, N. DIAZ.

Purchased from Messrs. Cottier & Co. London 1881 - \$1750 -



But g
diag.

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

No. 68—LANDSCAPE

1578

Height, 14 inches; width, 9 1/4 inches

Miss R. H. Lorenz Agent

THE spectator is led into more or less open forest land, where a screen of trees crosses the line of vision, all but blotting out the sky. Between the trunks are glimpses of horizon clouds in a rosy glow. In the foreground a peasant woman kneels at the side of a spring, and beyond her the shadows of the woods fall upon a green sloping bank.

Signed at the lower right, COROT.

Purchased from the late Daniel Cottier. 1882 - \$1000 -
Medard



ANTOINE VOLLON

FRENCH: 1833—1900

No. 69—*PORTRAIT OF COROT'S SISTER*

350 *Height, 9 $\frac{3}{4}$ inches; width, 7 $\frac{1}{2}$ inches*

SUCH a portrait as is done by one artist for another or by a painter for himself—executed in utmost freedom, sketchy and studious at once, a serious studio diversion bespeaking the joy of doing. The portrait of a large woman in mature life, with light complexion, and a mass of yellow hair done loosely about her head. The folds of a bow of light green ribbon projecting here and there adorn and set it off with practised carelessness and success.

Signed at the lower right, A. VOLLON.

Hugh Murray



JACOB MARIS

DUTCH: 1838—1899

v. Brilliant

No. 70—ON THE CANAL: HOLLAND

3400 -

Height, 13½ inches; width, 12 inches

N. Henry

THE canal, a narrow one entering the picture from the left, passes along the middle distance, its surface silvery with reflections. The pale blue sky is almost obscured by white and gray shifting clouds, some the vestiges of shower-clouds, and earth and atmosphere are moist. In the foreground a man in rough dark clothes is seated sidewise on the back of a plodding gray horse, in the brown, grass-edged tow-path, and the towing line trails out of the picture on the surface of the water.

Signed at the lower right, J. MARIS.

Purchased from Messrs. Cottier & Co. 1883 - \$1000 -

W. H. Wood



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 71—FOREST OF FONTAINEBLEAU

375-12

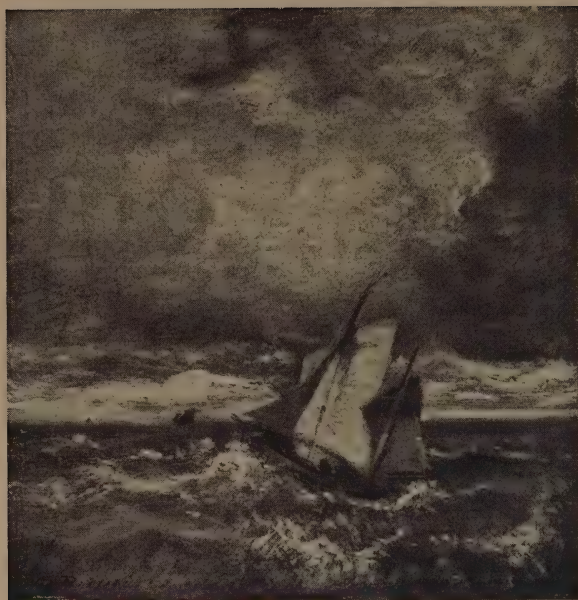
Height, 9½ inches; length, 14½ inches

Edto Berner Agut

A SCENE at the forest's edge at sunset. The woods are on the right, the dense foliage blotting out the sky. The rest of the picture is broken land and wild, covered with green and russet growths, with here and there a gray rock. The sky at the left is dark with clouds, while from the center come brilliant sunset reflections, which accent lightly the trunks of the outer forest trees.

Signed at the lower left, DIAZ, 1874.

Purchased from the late Daniel Cottier.



JULES DUPRÉ

FRENCH: 1812—1889

No. 72—MARINE

625-01

Height, $11\frac{1}{4}$ inches; width, $10\frac{1}{2}$ inches

M. Schroeder Co.

ONE of the rare and vigorous marines of the great landscapist, which are seldom come upon. In this one a small two-masted sailing vessel observed close at hand is tossing in a turbulent, choppy sea, all canvas up, several dark figures seen aboard her, one marked by a spot of red. The sails are creamy-white and a gray-brown, in a strange light that colors a stormy sky and overspreads the wind-blown waters. These are light where the wave crests break about the sailer, and dark in the distance where is seen the black silhouette of a large vessel also under way.

Signed at the lower left, JULES DUPRÉ.

Purchased from the late Daniel Cottier.



ALBERT PINKHAM RYDER, N.A.

AMERICAN: 1847—

No. 73—"THE TOILERS OF THE SEA"

2050 "

Height, 11½ inches; length, 12 inches

B. Burroughs

THE full moon, straight ahead and not far above the horizon, lies within a hazy ring, in a sky which appears greenish-blue behind a gauzy, vaporous veil. Both above the moon and low along the horizon are gray-white cloud-banks, and spread below is a broad expanse of lightly-tossing dark-green sea, while in the foreground the splashing waters turn white about a scudding sailboat in which two men are made out. The painter explains his picture in verse:

"With the shifting skies,
Over the billowing foam,
The hardy fisher flies
To his island home."

Signed at the lower left, RYDER.

Purchased from the late Daniel Cottier.



ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

No. 74—INTERIOR OF A TURKISH CAFÉ

Height, 13 inches; length, 16 inches

THE room has hazy atmosphere and mystic suggestion. Two large pillars give the space beyond them the effect of a recess or alcove. Figures are observed there, in fez and turban, and a broad slant of sunshine brightens the wall, with the effect of rendering more hazy the partly shadowed larger portion of the room. Here a patriarchal Turk in white and mixed colors sits cross-legged on matted rugs. Floor and divans are covered with Oriental stuffs of rich but quiet warm colors, and the tones throughout are mellow.

Signed at the lower left, D. C.

Purchased from the late Daniel Cottier.



J. FRANCIS MURPHY, N.A.

AMERICAN: 1853—

No. 75—AUTUMN

1550 " Height, 12 inches; length, 16 inches

Scott & Fowler Co.

ONE of the always delightful early Murphys, more rare than his later productions—the landscape not so copiously veiled in abounding lachrymal mist. Here is autumn in the American fields, when the color is beginning to come and the air to fill with the characteristic vague impalpable haze. On the left is sloping land, with wild uncared-for herbage turning brown, with inclination to red. Here a large tree and a lesser one with a double trunk are growing, their tops rising out of the picture, the mass of leafage still green, and at their base appear a few wild field-flowers, near a small pool.

Signed at the lower left, J. FRANCIS MURPHY, '89.

*1 pt soled in
Academy by Murphy*

*1 pt. in
in Public
of 1889*



NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 76—FLOWERS

8250

Height, $14\frac{1}{2}$ inches; width, $11\frac{1}{4}$ inches

Scott & Fowler Co.

ROSES and other flowers, cut and shown *en masse* rather than as a formal bouquet, almost fill the picture, against a neutral ground and background. Pink ones and red ones, yellow, brown and blue, with here and there a suggestion of the green leaves, they nestle against one another or stand out from stems, a modest profusion of loveliness bathed in a soft light.

Signed at the lower right, DIAZ.

Purchased from the late Daniel Cottier.

No. 77

DEPARTING DAY

BY

CHARLES FRANÇOIS DAUBIGNY

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

No. 77—DEPARTING DAY

Height, $9\frac{1}{4}$ inches; length, $16\frac{1}{2}$ inches

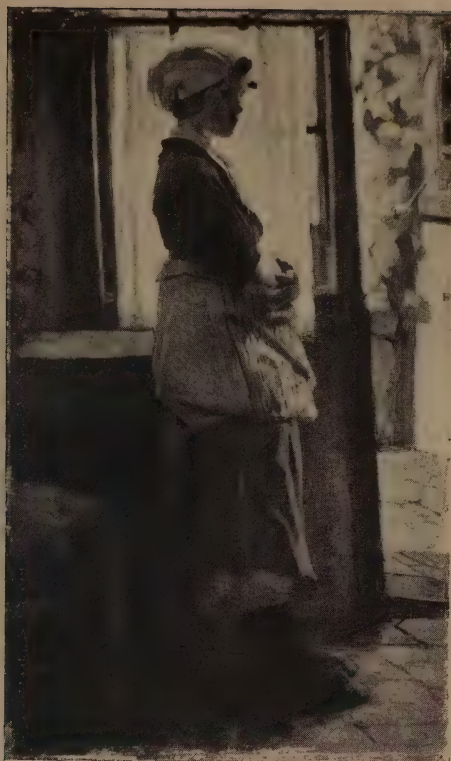
900 " *Jonathan Bulkeley*
DUSK is settling over a flat landscape in the country. The cloudy sky is already dark, save for a lingering glow and touches of sunset-rose near the horizon, whose reflection furnishes such light as there is over the land. In a field at the left a slender detached tree is seen. Nearer by, a line of short trees of thick foliage borders a winding road that leads away from the spectator towards the sunset. A shepherd and his flock are discernible, making their way along the road toward distant barns, and on the right are groups of trees.

Signed at the lower left, DAUBIGNY.

Purchased from the late Daniel Cottier.

No Record





MATTHEW MARIS

DUTCH: 1835—

No. 78—*NAAR DE NATUUR*

*on back in book
have it written
Dated 1863
Maris*

4100 " Height, 17½ inches; width, 10½ inches

To right, through an open doorway, one sees the bright leaves of a grapevine, yellow-green in brilliant sunlight, climbing a gray-white wall. Within, standing to left of the doorway, on a red-tile floor, a Dutch girl dressed for housework leans with her back against a green-topped table, and is seen in profile to the right against a white-curtained window.

*early
fine*

Signed at the lower left, M. M., '63.

Purchased from the late Daniel Cottier.

W. H. Wood shielded



**FERDINAND VICTOR EUGÈNE
DELACROIX**

FRENCH: 1798—1863

No. 79—STUDY OF FRENCH FARM HOUSE

450

Height, $11\frac{1}{4}$ inches; length, $17\frac{3}{4}$ inches

J. M. Franklin

ONE of the low farm cottages of France is pictured, occupying almost all of the canvas under a light but clouded sky, with a narrow foreground of dark green grass. The house has plaster walls, white and gray, with structural beams showing, coarse wooden doors and but a single glass window. Its steeply sloping thatch roof is a rich, warm brown, with vines and other green growths sprouting from it, displaying special luxuriance about the chimney. Against the front wall are farm implements, and a female figure appears seated or kneeling on the ground at some task.

Purchased from Messrs. Cottier & Co.

No. 80

CATTLE AT SUNSET

BY

N. V. DIAZ

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 80—CATTLE AT SUNSET

3100

Height, $11\frac{1}{2}$ inches; length, 18 inches

Mrs R. H. Lorenz Agers

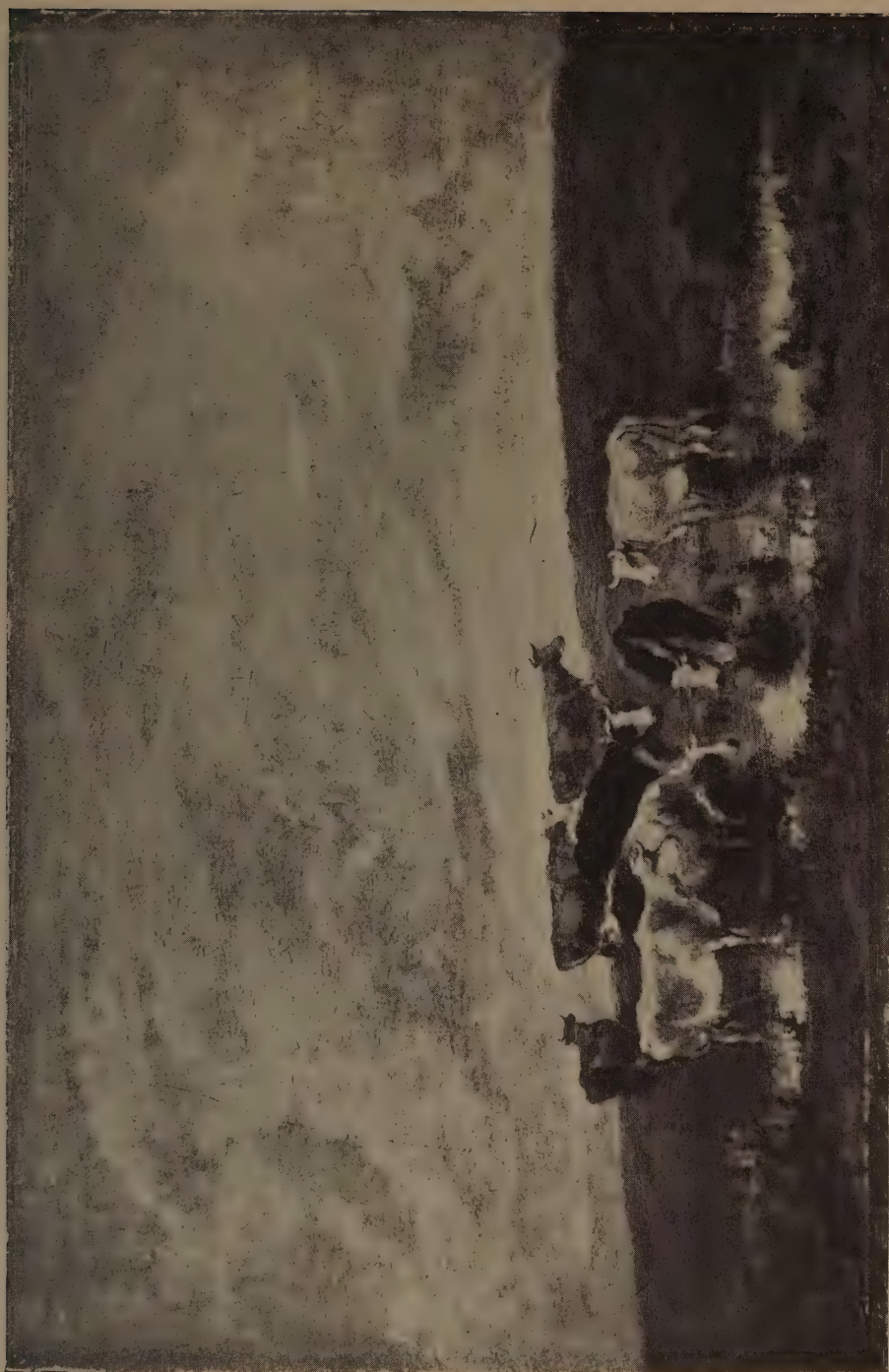
EIGHT cows of various colors are seen in a group at the approach of evening, assembled at a pond in the flat foreground of a hilly pasture. Beyond them the higher land, sloping from the right, forms a clear line, treeless, against the evening sky. The grass of the pasture is dark green, relieved by brown bunches of weed. The gray clouds in the fading green-blue sky are golden-edged in the flare of sunset, and three of the cattle, standing athwart the view, are in bold silhouette against the glow. The other cows, black, white, red, brown and tawny, are standing in or near the water, whose surface is colored by many reflections.

gourd

Signed at the lower left, N. DIAZ.

Purchased from the late Daniel Cottier.

Mildred



MARIS AND MONTICELLI

MATTHEW MARIS

DUTCH: 1835—

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 81—"HE LOVES ME, HE LOVES ME NOT"

1800 c Height, $17\frac{1}{2}$ inches; width, $13\frac{1}{4}$ inches

THREE graceful lovesick maidens fair are at the ancient harmless game of destroying daisies to build sentimental dreams. They are gathered in secluded intimacy at the edge of a thick green wood which forms the background, with a patch of a sky of swirling clouds visible in a corner. Garlands deck their unbound hair, which falls about their shoulders—the center girl an ashen blonde, her companions' tresses red. The blonde one, dressed in white and seated, is plucking the petals, one comrade in mahogany-brown and red seated beside her, while the other in a rich blue-green is standing, looking over her shoulder.

Purchased from Messrs. Cottier & Co. ^{Londres}

1889 1 \$1500 —



LOUIS METTLING

GERMAN: 1847—1904

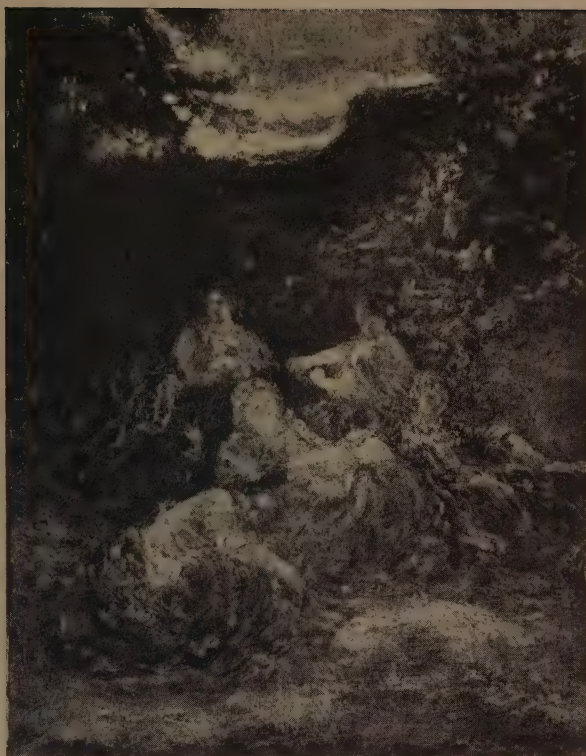
No. 82—*FRUIT*

200 " Height, 15 inches; length, 18 inches *M. G. Hudner*

AGAINST a rich, dark mahogany background, absorbent of the light, are disposed fruits of varying color, a dish and a wine-glass. The dish holds huge bunches of luscious grapes of the white variety, some appearing a delicate green, some in the concentrated light showing a golden translucence, and others returning a deeper green through transparent shadows, while at the back lies a bunch of black grapes.

Signed at the lower left, L. METTLING, '76.

Purchased from the late Daniel Cottier.



ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 83—*DOLCE FAR NIENTE*

3600 - Height, 18 inches; width, 18 3/4 inches

Otto Berner Agent

A COLOR revel, a group of graceful ladies made its excuse or occasion. There are five of them and they are good to look upon; the artist has in this canvas allowed us to see their features, a generosity which he does not always exhibit. He finds them in a glen, or sheltering hollow, in the open country in a kindly land—a quiet retreat open to the skies and sunlight. Here, recumbent on the grass, they are idling at luxurious ease, appareled in soft costumes of rich hues, a vision of chromatic loveliness.

Purchased from the late Daniel Cottier. London. 1888 - \$1500 -



not typical
coarse

FERDINAND VICTOR LÉON ROYBET

FRENCH: 1840—

No. 84—SPANISH GYPSIES

4500

Height, 18 $\frac{1}{4}$ inches; width, 15 inches

W. S. Kilmer

THE shades of night are falling, and dark clouds in the sky are but faintly lighted by diffused rays from an early, thickly-screened moon. Through the gloaming come a man and woman of sturdy gypsy cast, seen close at hand at three-quarter length, almost abreast, the woman slightly advanced. Some lingering light falls upon her, revealing her competent figure and the rich colors of her picturesque costume.

Signed at the lower left, F. ROYBET.

Purchased from Messrs. Cottier & Co.

No. 85

THE SUN WORSHIPPERS

BY

N. V. DIAZ

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

No. 85—THE SUN WORSHIPPERS

Height, 12 inches; length, 21½ inches

1500

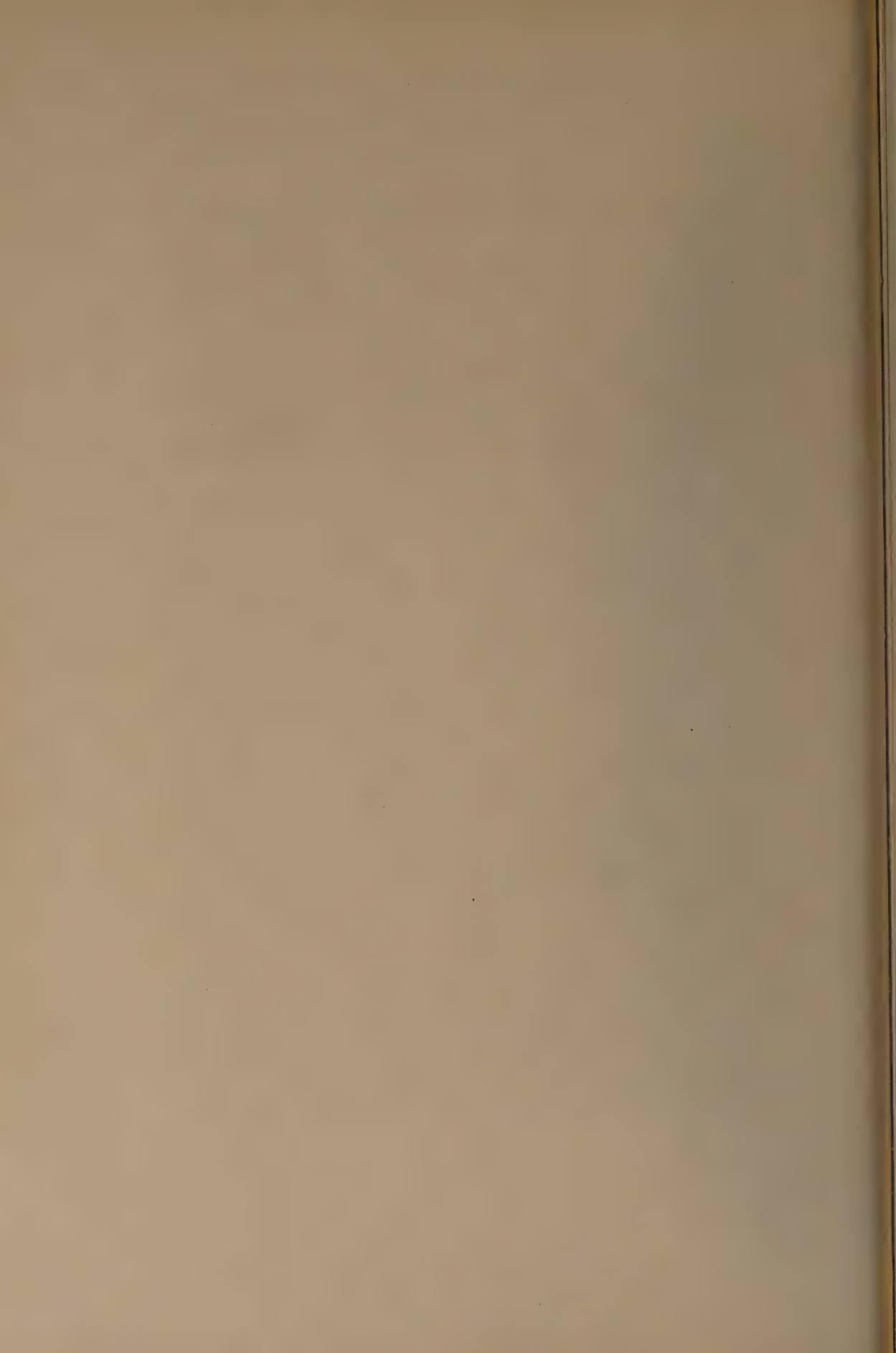
W. W. Seaman Agent

TURBANED worshippers of the solar deity are gathered for the matutinal devotions on the broad brow of a desert cliff. The stony ground is flat, broken with huge slabs of rock, which add their varied notes of gray to the yellow earth, while on the right a slightly higher patch of ground is carpeted with gray-green and yellow herbage. The throng of devotees includes men, women and children, kneeling, seated, standing, many with upraised arms and spread palms, greeting with adoration the bursting wonder of the god of day. Those in the far line on the brink are seen in silhouette, the groups at either end in shadow against still-dark clouds, while the figures at the center are blazoned against the glory of the sunburst that is turning the clouds to white and tinting them with rose. The apparel of the dutiful votaries is of rich stuffs and colors—red, green, blue, deep yellow, white, and warm brown. The figures for the most part are seen perforce in profile or in back view; a few face the direction of the spectator.

Signed at the lower left, N. DIAZ.

Purchased from Messrs. Cottier & Co. London 1890 - \$3000 -







Bulkeley

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

No. 86—EVENING LANDSCAPE

right - better sketch

Height, 11 $\frac{1}{4}$ inches; length, 23 $\frac{3}{4}$ inches

3050c

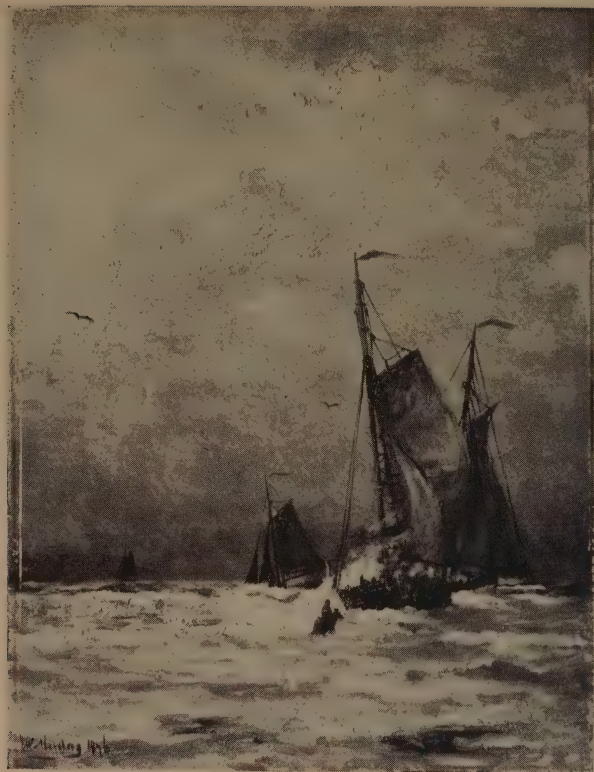
Jonathan Bulkeley

A BROAD foreground of water is silvery and colorful with the reflections and shadows of clouds, green banks, trees, and the grasses growing in its shallows. The bank on the right is a mound crowned by a thick wood whose trees mass dark against an after-sunset sky tinged with rose. The light slants upon the left bank, which is thickly studded with short green trees. Towering above them are two detached tall poplars, in black silhouette against the sky, their long shadows streaking the silvery water.

Signed at the lower right, DAUBIGNY.

Purchased from the late Daniel Cottier.

No Record



HENDRIK WILLEM MESDAG

DUTCH: 1831—

No. 87—*DRIFTING ASHORE*

675⁰⁰

Height, 20½ inches; width, 15½ inches

Francis R. Melch

A HEAVY storm has come up at sea and a broad Dutch sailing vessel with brown and gray sails has been caught upon a lee shore. She is seen head on, already on the sands, with waves breaking over her and the spindrift flying high up the rigging, her canvas not yet dropped. A man from shore is trying to approach her on horseback, forcing his horse into the smother.

Signed at the lower left, H. W. MESDAG, 1876.

Purchased from the late Daniel Cottier.

No. 88

A WEIR ON THE STOUR

BY

JOHN CONSTABLE, R.A.

JOHN CONSTABLE, R.A.

ENGLISH: 1776—1837

No. 88—A WEIR ON THE STOUR

Height, 15 inches; length, 22 inches

2400 c
THE ancient Stour, which while still a narrow stream passes Canterbury, is here seen somewhat broadened out at a bend in hilly country, the farther shore high land, the nearer almost flat. On the farther bank a house with Gothic dormers, near which stand tall, well-mounded haystacks, is built low on the hill side, and a boat is drawn up close at hand. On the hither shore two figures of farmer folk seated on the brown earth are intent on something at the water's edge. The rippling surface of the stream is a mass of modulated reflections, green, gray, blue, white, and in the foreground is a lock, or weir. Trees near at hand are brown, and distant ones are green, the sky is full of moving clouds, white and gray, fast-drifting, and the atmosphere is clear, moist, fresh and sparkling. The surface qualities in this Constable are characteristically and notably engaging.

Purchased from Messrs. Cottier & Co. London 1889, \$2500—

M. P. Davis

pencil
crack
approx. 1880
f.





No. 89

OLD AGE HAS ITS SOLACE

BY

FRANÇOIS SAINT BONVIN

FRANÇOIS SAINT BONVIN

FRENCH: 1817—1888

No. 89—OLD AGE HAS ITS SOLACE

Height, $20\frac{1}{2}$ inches; width, $13\frac{1}{2}$ inches

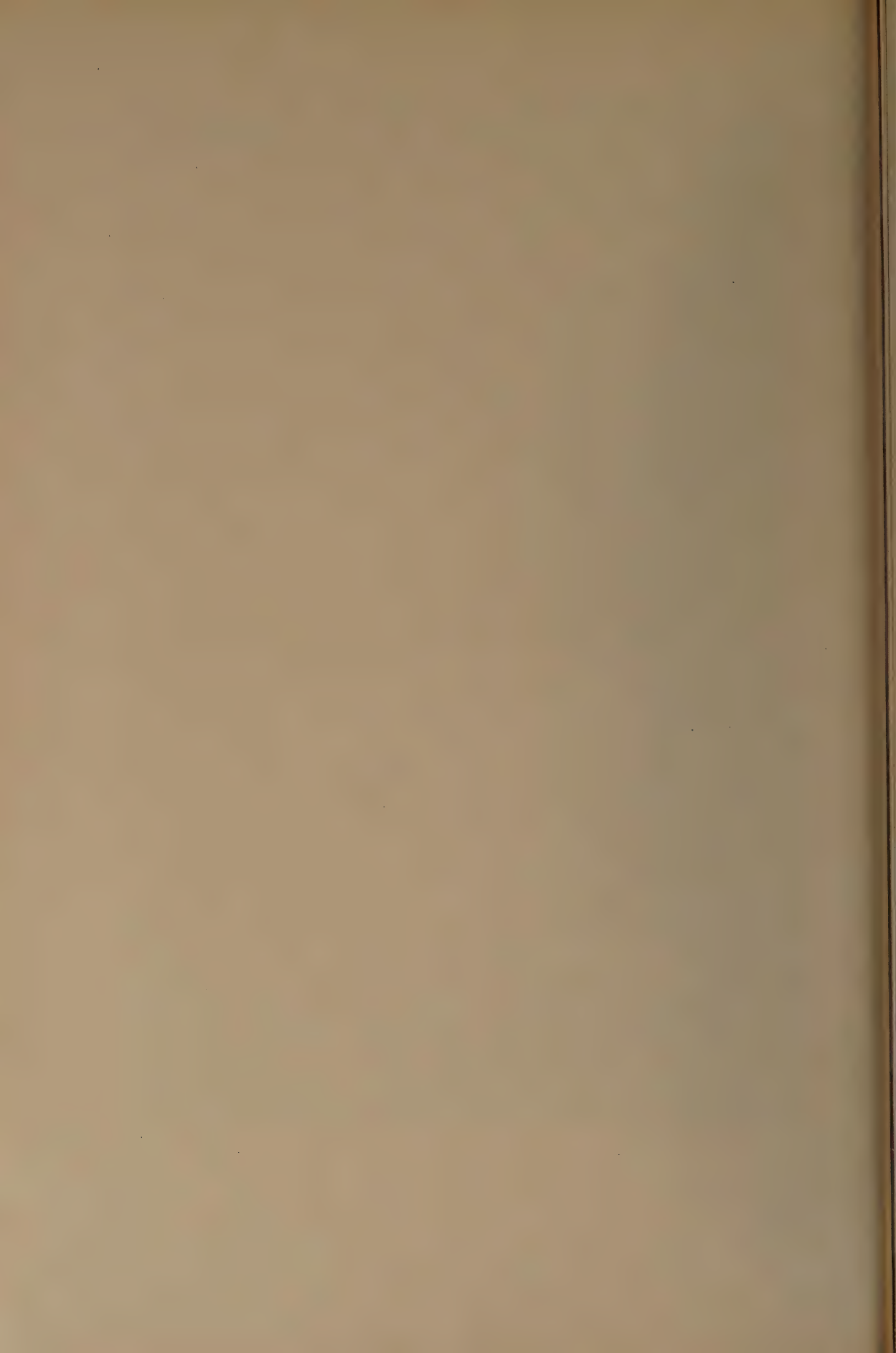
525.00

John Murray
KNITTING in quiet content, an elderly woman who has seen a vigorous life is seated in a rush-bottomed straight-backed arm-chair, facing to the left, three-quarters front. She is in a black gown, with loose sleeves tightening at the wrists, and is relieved against the dark, shadowed background of the room by a shoulder-wrap, cap, and apron which hangs in voluminous folds, all in a mellow-toned creamy white, the cap being bound by a ribbon of dull red and green knotted in a bow above her forehead. Her well-lined but little-wrinkled face is swarthy and her cheeks are still ruddy. The light is concentrated upon her and reveals the corner of a table at one side and a metal carrier on the floor beside her chair. On her lap is the green and white article which she has been knitting.

Signed at the lower left, BONVIN, 1889.

Purchased from the late Daniel Cottier.





No. 90

AN ITALIAN FESTIVAL

BY

ADOLPHE MONTICELLI

ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 90—AN ITALIAN FESTIVAL

Height, 13 inches; length, 22½ inches

5-100 00

Francis R. Welch

OUT in the open with Nature, at the sentimental hour, a pleasure-loving company with the ladies predominating, clad in soft and brilliant flowing robes, are reaching the close of a happy fête. They are painted in the glowing colors of jewels liquefied. The meeting place is along the slope of a broad hill crowned at the left by classic architectural ruins, the assemblage in the foreground lighted, the upper slopes of the hill withdrawing into mystic shadows under a darkening, softly-glowing sky. The atmospheric glow, of dull-golden tone, is intensified in the broad foreground, enhancing while it softens the lustrous surfaces of the luxurious gowns. The festal company are disposed in various groups and attitudes, some reclining in somnolent repose, the balmy fatigue of pleasure. Under the shelter of the ruins a man seated on the ground is playing the mandolin. A gallant and a fair-haired maid in the background are trending toward the dusky shadows of the dark green upper slopes.

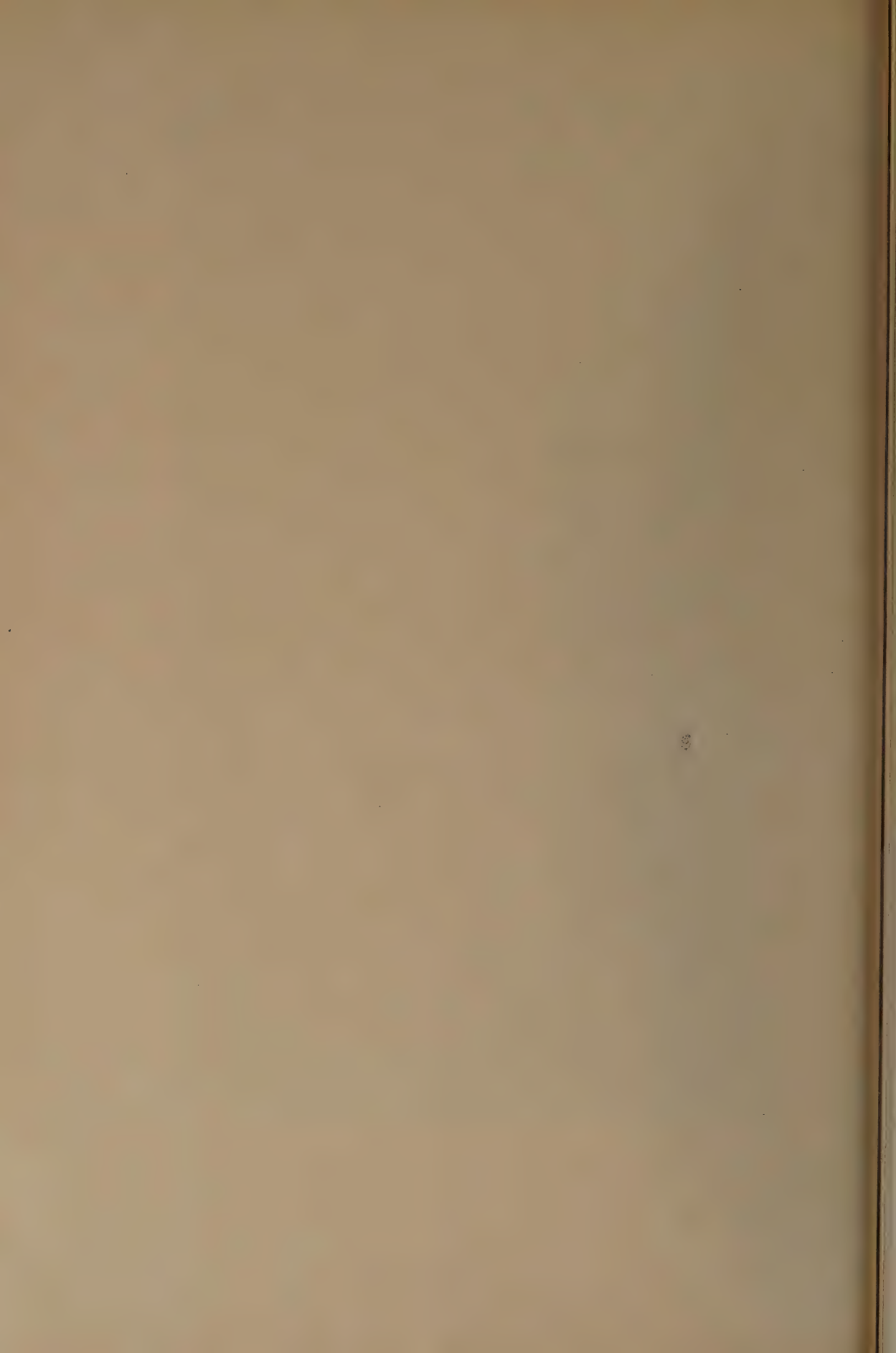
Signed at the lower left, MONTICELLI.

Illustrated in "History of Modern Painting," by Richard Muther.
Volume IV, page 13.

Purchased from the late Daniel Cottier.

No Record





No. 91

*"THE WATER SWIFTLY
GLIDES"*

BY

CHARLES FRANÇOIS DAUBIGNY

✓

CHARLES FRANÇOIS DAUBIGNY

FRENCH: 1817—1878

No. 91—"THE WATER SWIFTLY GLIDES"

Height, 13 inches; length, 24 inches

24 00 "

N. C. Carrington

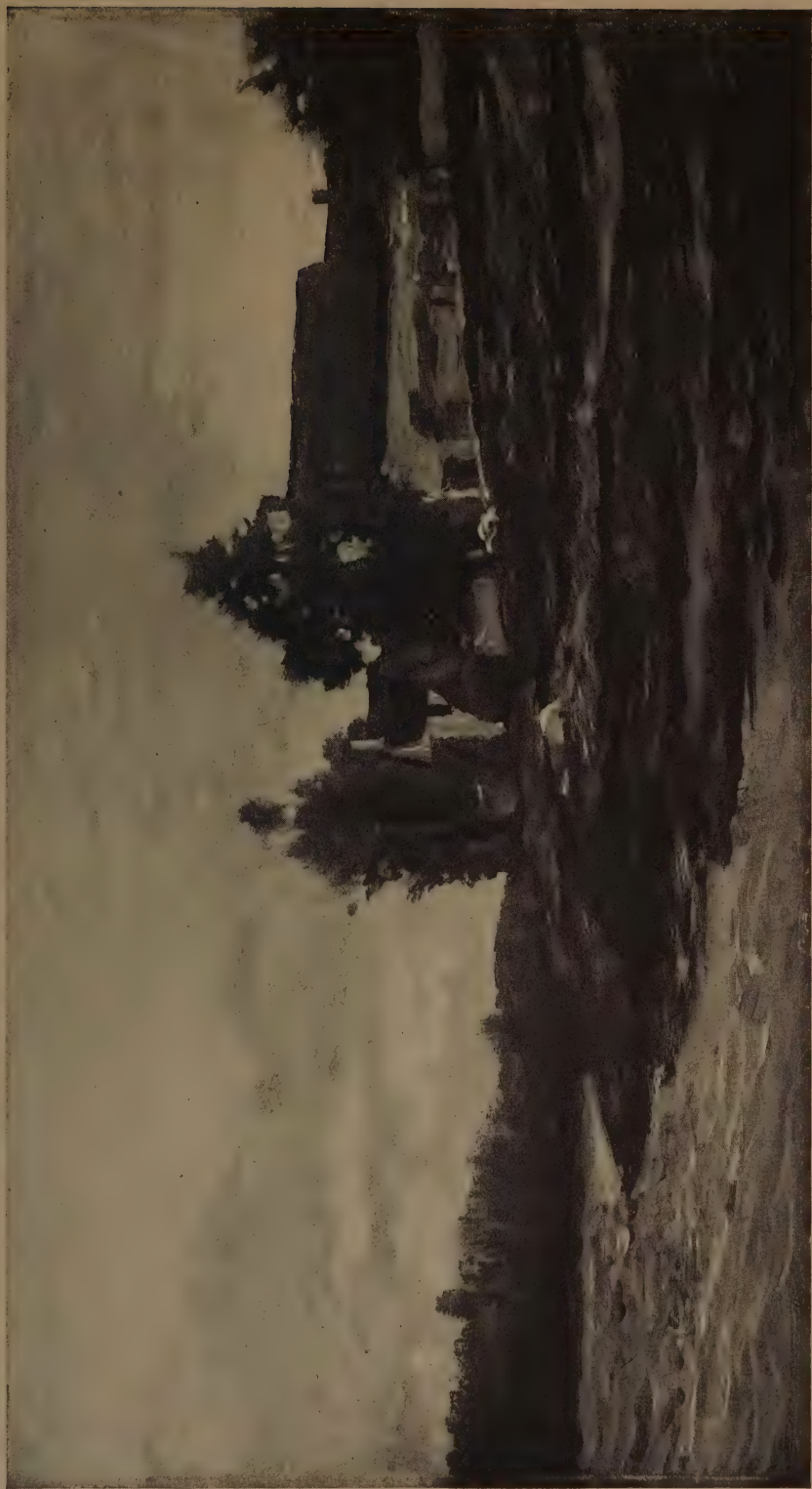
IN a blue sky which everywhere is lightly veiled, clouds of varied colors have gathered or are rising, and are spread over the greater part of the expanse. They are gray and mauve and white, and toward the right a light and sunny yellow well above the horizon, which is hidden by a nearby French farmhouse group and tall, thick trees that stand around it. A soft light prevails over the earth. The buildings are gray with rich brown-thatch roofs, and they ramble on a bank of easy gradient—brown and green and marked by whitewashed stones—to a gray river of rapid current which bends sharply about the point on which the houses stand. The stream is broken in its hurry into wave-like rapids, the curling tips whitened by light reflected from the sky, and its farther shore is lined with dark woods, a few of the tree tops only catching glints of light.

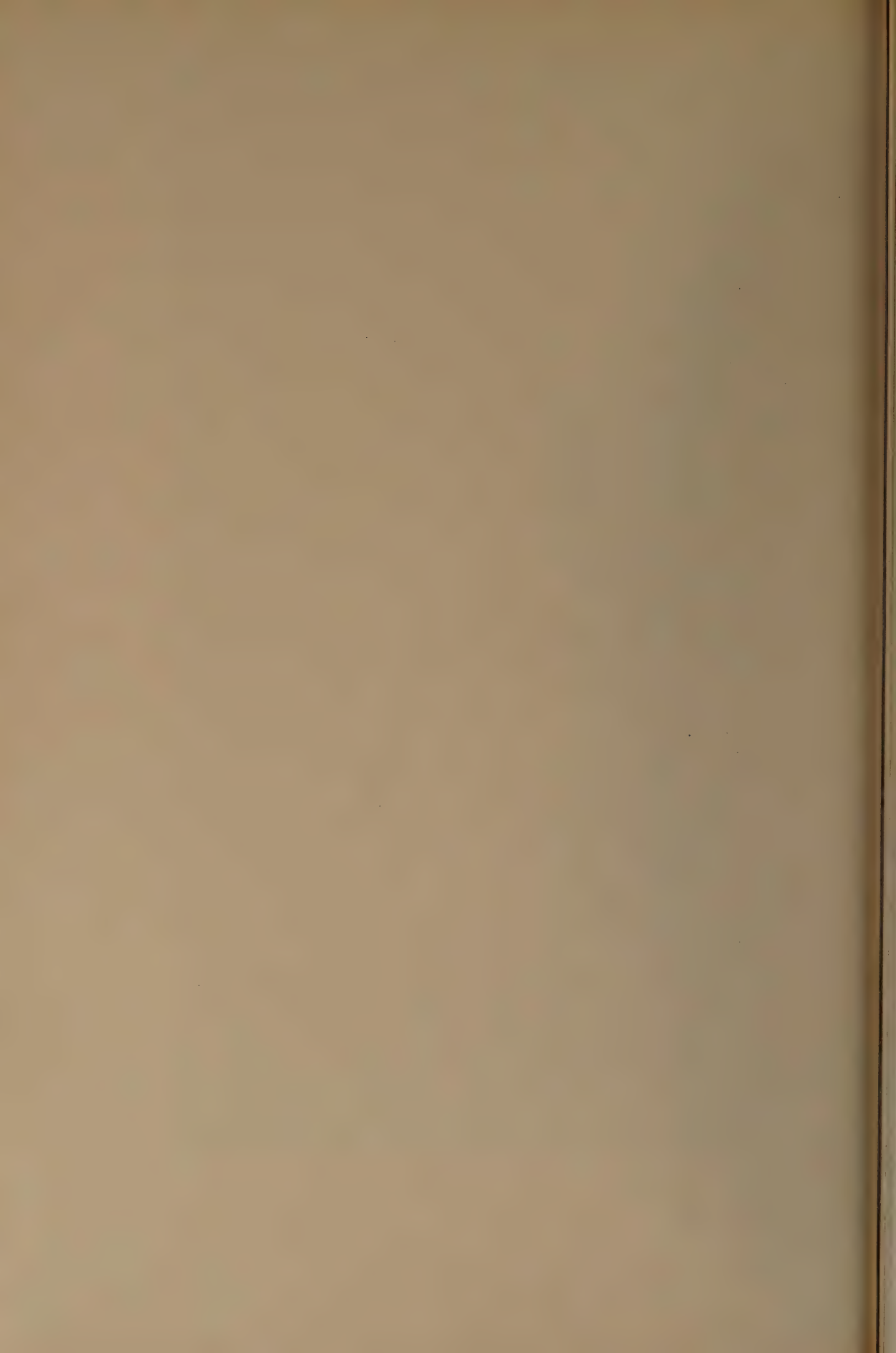
Signed at the lower right, DAUBIGNY.

Purchased from the late Daniel Cottier.

No Record

after 1878-1880





No. 92

THE WELL

BY

P. E. THÉODORE ROUSSEAU

P. E. THÉODORE ROUSSEAU

FRENCH: 1812—1867

No. 92—*THE WELL*

Height, 15½ inches; length, 26 inches

“How beautiful this night! the balmiest sigh
Which vernal zephyrs breathe in evening’s ear
Were discord to the speaking quietude.”

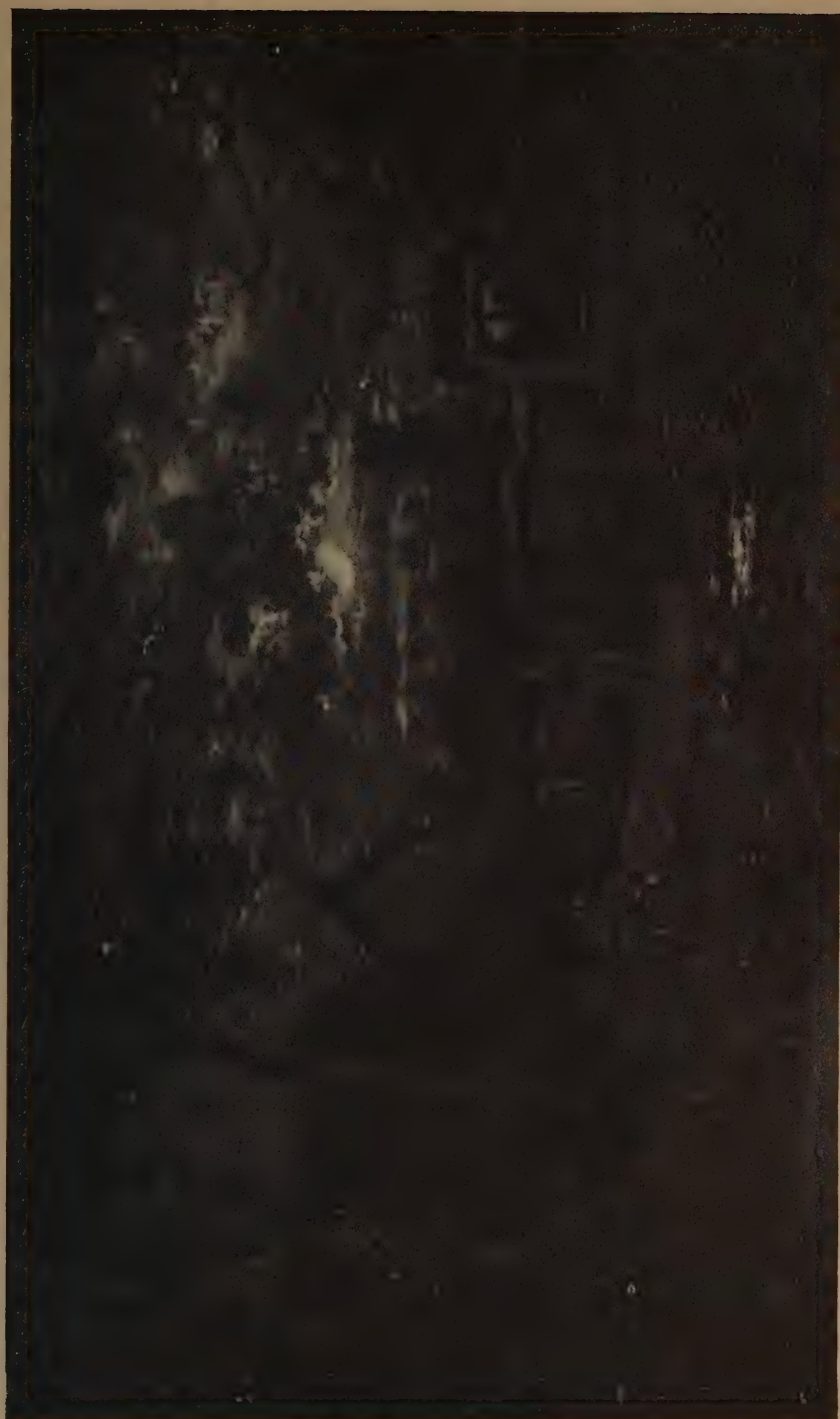
55000

Albert B. Boardman

AND with what power Rousseau under the spell of the beauty expresses the subtlety and depth of it, the mystic charm, still mysterious in familiarity, the vague and pregnant suggestion in the ambient air, the allure of half-lights and leafy retreats under the soft lunar radiance, diffused over a rural landscape of woods and water, green grass and half-seen plants, and shadowy dwellings. To left the forms of houses under the shelter of trees outline themselves dimly, gables and chimneys seen against clouds which are themselves comparatively dark. The branches of the trees, spreading overhead, mingle with those of other trees on the right, and under the sylvan arch the moon is revealed, emerging from clouds with luminous edges, and on earth burnishing the mirror of a foreground stream. Toward the right in the middle distance is a well, and a country maid is on her way from it in the direction of the houses, carrying water pails on a yoke.

Purchased from the late Daniel Cottier.

on Rousseau
Print of Fairbairn 1882 # 2577
other Landscape 1883 more





THOMAS COUTURE

FRENCH: 1815—1879

No. 93—*TÊTE DE FEMME*

875-00

Height, 20 inches; width, 18 inches

Mrs. Marion C. Williams

A PORTRAIT of the head and nude shoulders of a woman of handsome figure, observed in a bland and kindly light against a neutral background of rich mahogany-brown with tinges of faint olive. Her figure is in profile to the left, slightly below the eye, a loose white drapery dropped from the nearer shoulder revealing softly-rounded breasts and a delicately modeled back in clear flesh tones and transparent shadows.

Signed at the lower left, T. C.

Purchased from the late Daniel Cottier.



CONSTANT TROYON

FRENCH: 1810—1865

No. 94—A PERCHERON

500

Height, 18 inches; length, 22 inches

W. S. Kuhn

A STURDY gray horse of the Percheron breed is standing across the picture, headed to the left, in the open air and sunshine before the soft commingled greens of a wood's edge, at his feet a light clump of vagrant wildflowers. The sunlight brightens his broad white back and slants across his stocky shoulder, throwing his nearer side into light transparent shadow and emphasizing the contrast with his dappled rump and brown-touched legs. His tail, rather full, reaches scarcely to his knees.

Signed at the lower left, C. TROYON.

Purchased from the late Daniel Cottier. No Record

d. n. c. sign



ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 95—THE FARMYARD

Height, 15½ inches; length, 24 inches

IN front of a low stable, of whose roof only the lower edge is visible, a large gray rooster and hen are leading a quiet, unruffled life in the warm glow of strong sunlight, and another, darker fowl is in shadow against a side building at the left. In the corner is a rain barrel. The stable is a yellowish white, with hints of rose, and its uneven roof of thatch or ancient tile is brown and black and gray and green and red, weathered and "barnacled," and in the harmony of time softened in tone withal. The rudely built heavy wooden door is open, and in the shadows within a pair of expressive long ears are conspicuous. Coming down some stone steps at the right, outside, is a chubby small boy.

Signed at the lower left, MONTICELLI.

Purchased from Messrs. Cottier & Co. London 1888 - \$1200 -

AUGUSTIN THÉODULE RIBOT

FRENCH: 1823—1891

No. 96—STUDIO OF THE ARTIST

Height, 22 inches; width, 18 $\frac{1}{4}$ inches

1550⁰²

Charles M. Lea

A CANVAS of quiet tones and restful qualities, and a certain restrained artistic suggestion even apart from the technical aroma of the precincts. The studio is large and old-fashioned, and the spectator is looking at a corner of it, where light enters from the left through a tall window, over canvases on their stretchers standing on the floor within the deep embrasure. The walls are gray, with a flush of yellow above a yellow-brown or dark sandy-yellow floor; the gray continues in the ceiling, and the recesses are dark, with a mahogany note among the shadows. On the right an aged artist is at work upon a huge ambitious canvas, a figure composition within a deep frame. He is painting seated in a low wooden chair with carved back, and is well muffled in a great-coat or ample dressing gown whose ripe maturity is revealed in soft notes by a slant of the light across his shoulders. His hair and beard are gray and he wears an old-red cap.

Signed at the lower left, RIBOT, '87.

*Illustrated in "History of Modern Painting," by Richard Muther.
Volume II, page 429.*

Purchased from Messrs. Cottier & Co.



No. 97

POOL IN THE WOODS

BY

P. E. THÉODORE ROUSSEAU

P. E. THÉODORE ROUSSEAU

FRENCH: 1812—1867

No. 97—*POOL IN THE WOODS*

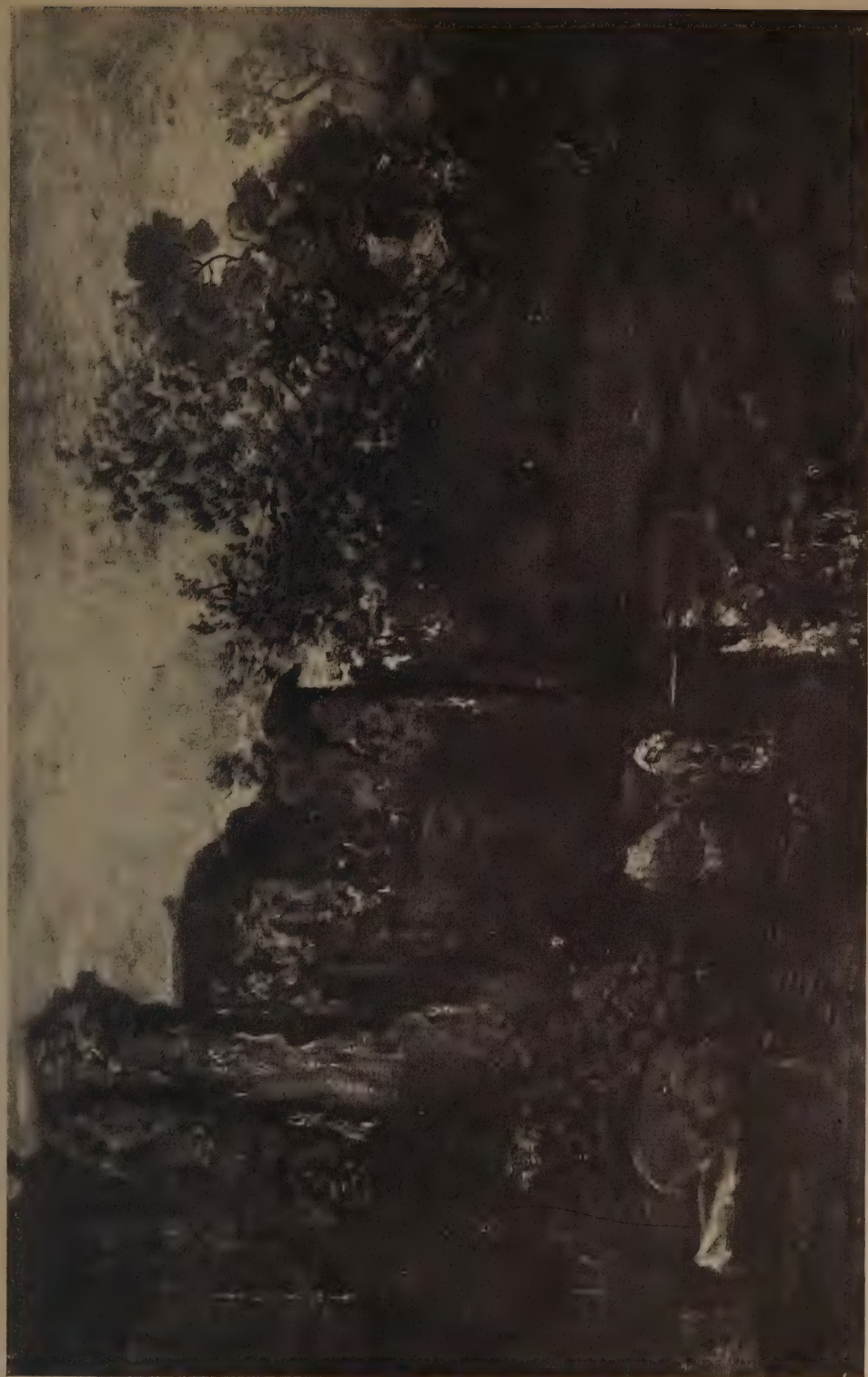
6 5-0 00

Height, 16 inches; length, 25½ inches

Mrs. Frederick Cook

A CANVAS of rich, low-toned greens at first concealing rather than revealing a picturesque landscape nascent in their dark fecund seclusion. As it emerges to the studious sympathetic eye, a placid stream appears, tracing its courses between a portentous wooded bluff on one hand and a low bank and rounded hill on the other. In a shallow pool in the shadows at the base of the cliff a solitary figure is detected, standing in the water, fishing. Over the rounding hilltop, beyond a brown screen of sparse leafage, the turquoise sky is aglow with fading sunset light, turning white cirrus cloud-patches to golden yellow—stray reflections from them gilding the swamp-green pool near the figure of the lone fisher. At the foot of a green slope of the bluff in the left foreground, rusty, gray and moss-grown boulders add their color notes at the border of the stream.

Purchased from Messrs. Cottier & Co.



No. 98

THE WOODMAN'S COT

BY

J. B. C. COROT

JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

No. 98—THE WOODMAN'S COT

Height, 19 inches; length, 26 inches

9200 00

no mark good
see
Scott & Fowler Co.

IN the purlieus of a French forest, woodmen's cottages with creamy-gray walls and roofs of pale red tile are snugly nestled in furzy underbrush—in the central middle distance one with steeply sloping roof crowned by a chimney from which light smoke issues; and far to the left, on the outskirts, is a small cottage-group. Down there, across flat land, the vista is clear to a joyous sky of delicate turquoise, abounding in cirro-cumulus clouds borne on gentle breezes, while nearer at hand, across the background, the forest raises its mass of feathery leafage high aloft, softly vibrant in the light airs. Across the foreground lies the seamed and knotted gray trunk of a felled tree, a few withered leaves fluttering from its upstanding branches. A bare-armed woman wearing a pink neckerchief and white cap is working at it, cutting fagots, and behind her a bent woodman with gray blouse and a red casquette is picking his way about the grassy hummocks toward recesses of the wood.

Signed at the lower right, COROT.

Purchased from Messrs. Cottier & Co.

No Record





No. 99

DUTCH INTERIOR

BY

ALBERT NEUHUYS

ALBERT NEUHUYS

DUTCH: 1844—1914

No. 99—DUTCH INTERIOR

2050

Height, 27 inches; width, 21 inches

Edith Berner Agent

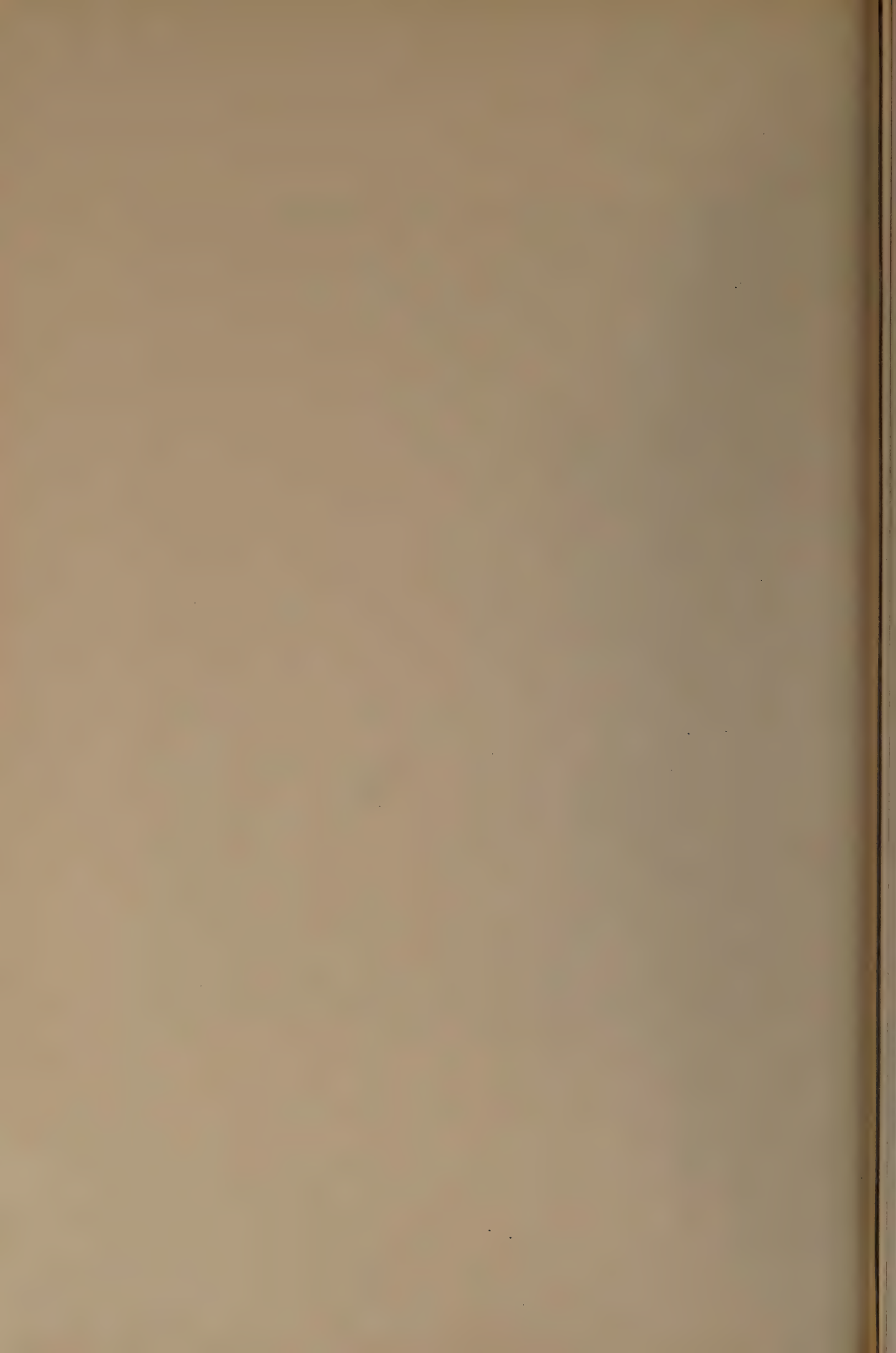
IN the corner of a somewhat dimly lighted cottage room a placid Dutch peasant family is assembled, father, mother and two young children. The mother faces the spectator, seated behind a small round wooden table and pouring tea from a metal teakettle into white and blue china cups. She is in a dark dress, with a bit of red around the throat, and a dark cap, and is seen against a reddish-brown cupboard. At the left, his chair pushed back, her husband is seated with legs crossed, smoking a short clay pipe, his cap on. He is in profile. He wears coarse brown trousers and a dark blue coat. Sitting on the floor is a little girl, in the traditional Dutch cap and short-sleeved frock, playing or perhaps sewing, and an infant in white in a board-built high chair on wheels, which is drawn up to the table, looks down over the side of the chair watching her. The floor is of reddish hue, mingled with gray, and on a rail along the gray walls are some decorated porcelain plates.

Signed at the lower right, ALB. NEUHUYS.

Purchased from the late Daniel Cottier.

No Record





No. 100

THE QUARRIERS

BY

JEAN FRANÇOIS MILLET

JEAN FRANÇOIS MILLET

FRENCH: 1814—1875

No. 100—*THE QUARRIERS*

Height, 29 inches; width, 23½ inches

10.500.00

M. Knoedler & Co.

IN the stern surroundings of the stone quarry there is going on the work of the day; the artist views it as a demonstration of the might of muscle, the strain of labor, the ceaseless, uncomplaining grind of those who toil with the strength of the flesh, deadened to keener sensibilities. The quarriers are two, men of swarthy skin, stripped to the waist, one with reddish hair who wears brown trousers and the other with dark brown hair, his trousers a strong full blue-green, a patch of white rolling over at the waist. Working as comrades the men form a group in deep rich tones of mahogany and the dark green, relieved against the great gray mass of the stone cliff rising behind them beyond view, and the knot and play of their tense muscles is steadfastly proved in the modeling. The light is subdued. The men are prying up a huge piece of rock by means of a long, heavy wooden post, one bearing down on it with all his weight and strength, one leg thrown over it and the light playing upon his bared back; his fellow partly in shadow below him, foot braced against a boulder, powerful body extended, pulling downward on the bar with desperate might.

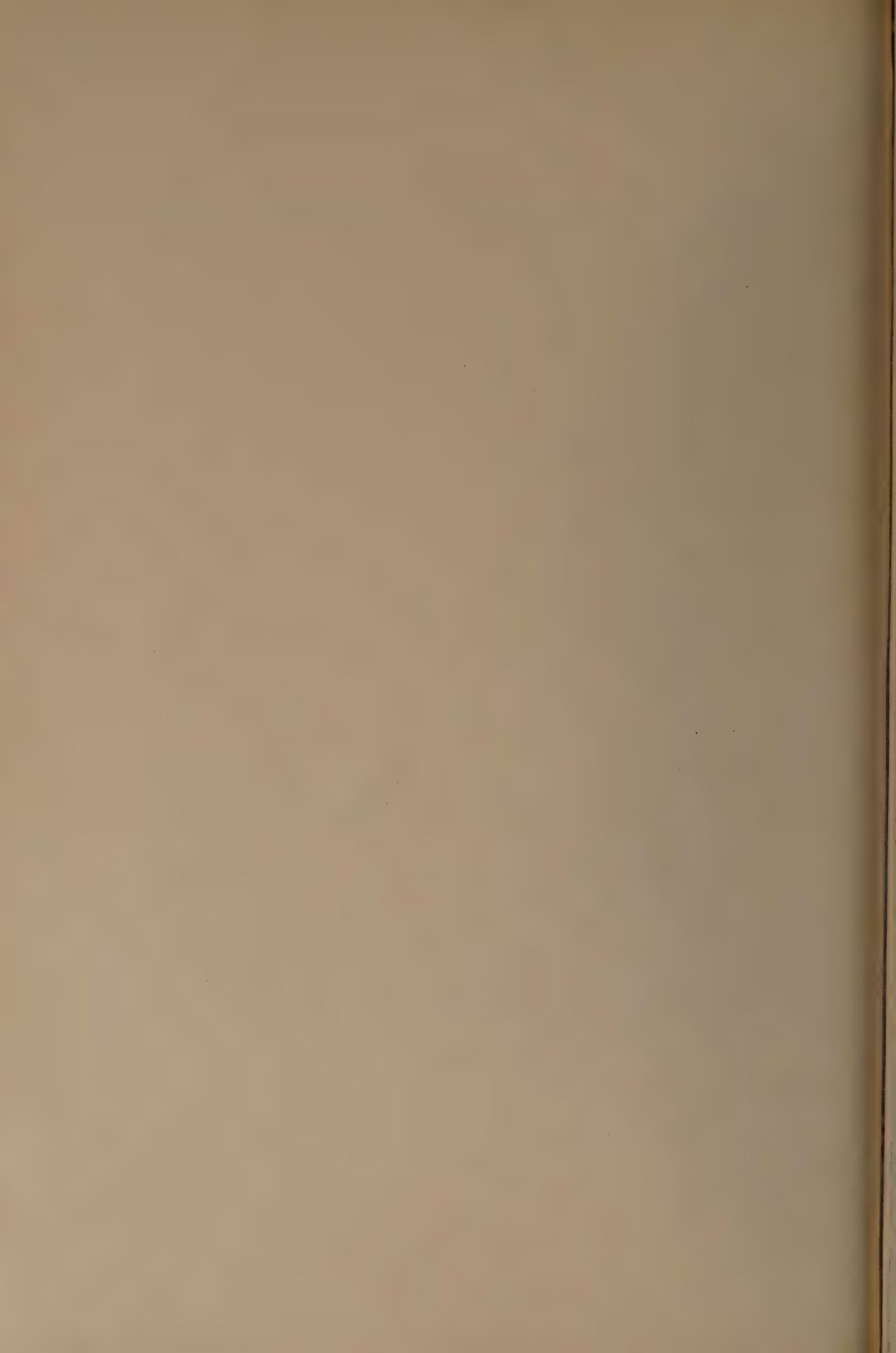
Signed at the lower right, J. F. MILLET.

On the back is the official seal: VENTE J. F. MILLET.

From the sale of the artist's effects, Paris, 1875. Catalogue No. 3.

Purchased from the late Daniel Cottier. Sale in New York, 1878, #126.





No. 101

A GIRL OF CAPRI

BY

JOHN SINGER SARGENT,
N.A., R.A.

✓
JOHN SINGER SARGENT, N.A., R.A.

AMERICAN: 1856—

No. 101—A GIRL OF CAPRI

2950 "

Height, 31 inches; width, 25 inches

M. Schneider

Indigo Red

SHE stands, this girl of Capri, tall and slender, leaning gracefully upon a tree of peculiar shape—a slight trunk, which rises with an inclination to the height of her elbow and then bends in compound curves leftward and upward in such lines as seem formed to frame and support her supple back. She leans against it, back three-quarters to the observer, her right elbow drooping over the first bend, and her left arm extended along the trunk at the height of her shoulder, as the tree continues its wandering way upward. The tree is gray and all but leafless; one sees only the gray rambling trunk, and a stunted shoot issuing from near its base, bearing a bunch of bluish-green leaves. These are relieved against the long mauve skirt of the maid, who wears a blue laced bodice over a white underwaist whose low neck and short sleeves reveal her clear dark skin. Her face is seen in profile to the right, light from above glinting upon her dark hair. The grass about her is a soft, delicate, yellowish-green, and runs up to a gray stone fence. Beyond the fence the background is a screen of foliage—gray-green or deep with shadows—against a white sky, with a glimpse of blue water caught between the lower tree trunks.

Signed at the lower right, JOHN S. SARGENT, CAPRI, 1878.

No Record



No. 102

EVENING, LAKE NEMI

BY

J. B. C. COROT

✓
JEAN BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

No. 102--*EVENING, LAKE NEMI*

5-2080-

Height, $35\frac{1}{2}$ inches; width, $23\frac{3}{4}$ inches

m. Schroeder-Lee

SILVERY moonlight bathes the landscape, Luna in the skies a silvery white, spreading her rayless illumination through a humid atmospheric haze. She is seen through thinning foliage across the outer branches of thick trees, which spring from a dark bank in the foreground that slopes down to the lake from the left. In the shadow of the bank a figure is observed, seated contemplatively, elbow on knee, head on hand. To right in middle distance is the silvery-gray lake, reflecting in the lunar light the gray vaporous clouds below the orb; and full in the white light on the bank beside it is a tall building-group, through whose windows come small flares of red.

Signed at the lower right, COROT.

Purchased from the late Daniel Cottier, 1890 - \$8.750 -



No. 103

*MORNING: COAST OF
NORMANDY*

BY

CONSTANT TROYON

CONSTANT TROYON

FRENCH: 1810—1865

No. 103—MORNING: COAST OF NORMANDY

Height, 36 inches; width, 24 inches

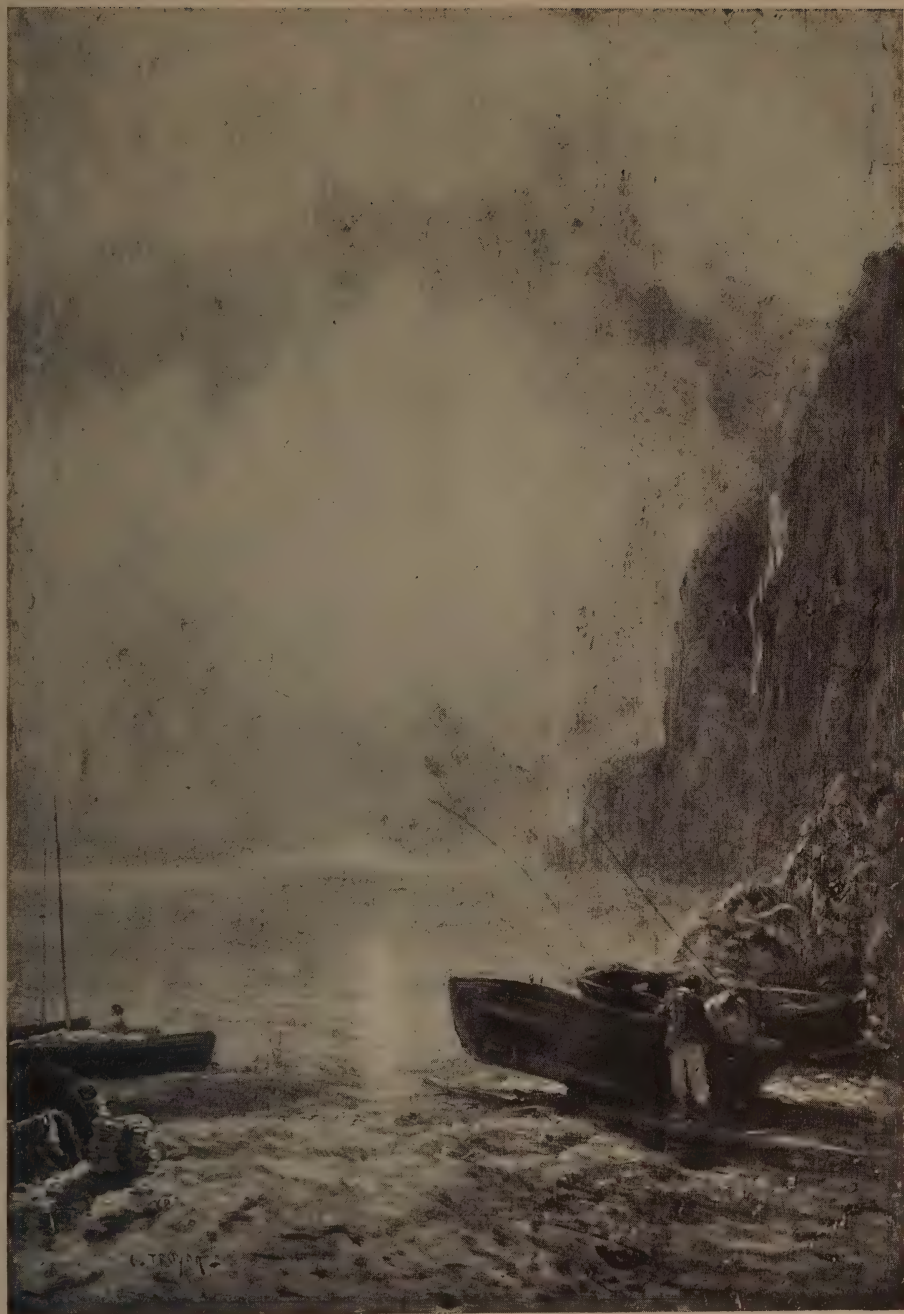
2870 10
IN the softly brilliant light of early morning in the summer time, Norman fishers have come down to the shore to mend and man their heavy boats, hauled up on the yellow sands of a cove, and be ready to put out when the tide comes in. The brown and yellow sands, still sheltering pools of other tides, form the foreground across which one looks to an undulant turquoise sea emerging from a milky Channel haze. The sky is filled with dissolving masses of opalescent cloud, through which the sun struggles, burnishing the miniature wavelets at the shore line with brilliant white. To left a man in a red jacket sits patiently in his single-masted boat on the sands. To right a man in mahogany-colored coat and another in a blue blouse are working over a rowing boat, at the foot of the tall, greenish-hued *falaise*, whose jutting projections are touched with yellow by sunrays bursting through the clouds.

Signed at the lower left, C. TROYON.

Purchased from the late Daniel Cottier. London 1889, \$7500.-

Com. de la
repart.

Luminous



No. 104

A TILLER OF THE SOIL

BY

JACOB MARIS

H. C. Frick.

JACOB MARIS

DUTCH: 1838—1899

v. 9. Frick

No. 104—A TILLER OF THE SOIL

12.000 — Height, 18½ inches; length, 41½ inches

Miss R. H. Lorenz Agents

BROAD and low-lying, rolling gently in surface, a stretch of the Netherlands sweeps across the vision, a low ridge close before the eye leaving only indefinite distance shorn of detail to be imagined beyond it, under a sky shrouded with light clouds which reflect a soft, warm glow. The bank of the ridge is green with grass, and brown spears of weeds or bushes shooting above its top silhouette themselves against the clouds. At its base, several feet below, is a brown plowed field, its edge the foreground of the picture. Here the tiller of the soil, working toward the left, has halted his team, near the center of the composition, and struggles to adjust one of the heavy, crude instruments of Holland agriculture, his stocky horses stolid and motionless, his own stodgy figure a picture of quiet, plodding determination. The horses are a black one and a white one. The peasant wears a green-blue blouse, brown trousers and a black hat and heavy *sabots*.

Signed at the lower left, J. MARIS.

Purchased from Messrs. Cottier & Co. 1887. \$2500





ADOLPHE MONTICELLI

FRENCH: 1824—1886

No. 105—LANDSCAPE AND FIGURES

Height, $17\frac{1}{2}$ inches; length, $31\frac{1}{2}$ inches

16 25¹² James L. Phillips
A SCENE of pomp and splendor in a crystalline atmosphere sparkling with the tones of gems. In a grove of slender trees, beneath whose rich green foliage blue sky and white clouds are seen, a company of the great in courtly luxuriance are assembled on horseback, with guard of honor afoot. In the center two persons, one riding a brown horse and the other a white one, are proceeding away from the spectator. At the left men are drawn up, watching them pass, standing under a *drapeau* of deep ruby color near a barrier. On the right several other mounted persons are grouped under an emerald gonfalon, facing the spectator and the couple—man and woman—who are headed away.

Purchased from the late Daniel Cottier.

No Record

Conseil
A gala Day
Monticelli + full
fig. on horse back

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—

No. 106—*A VENETIAN MOON*

675-00 Height, 24 inches; length, 37 inches. *J. Palmer*

A TONAL canvas, of melodious notes. The Laguna is under the spell of moonlight. Clouds, of which the heavens are full, are dispersed or dissolving, it seems, letting the moonlight through, enhancing and reflecting it and adding color to its golden radiance, without permitting the orb itself to appear. A dark shadowy mass of domed church and campanile—it seems to be the San Giorgio group—stands out against the luminous glow, its somber depths lightened by stray rays, and before it the dark green waters of the foreground are mottled with golden and brown reflections. On the right coming up is a lateen sail of rich mahogany hue, and astern of her in the distance rise other shadowy sails.

Purchased from Messrs. Cottier & Co.





No. 107

A GALA DAY

BY

ADOLPHE MONTICELLI

AND

MATTHEW MARIS

corrected
Monticelli
Landy of Paris

MONTICELLI AND MARIS

ADOLPHE MONTICELLI

FRENCH: 1824—1886

MATTHEW MARIS

DUTCH: 1835—

✓
No. 107—A GALA DAY

8209 "

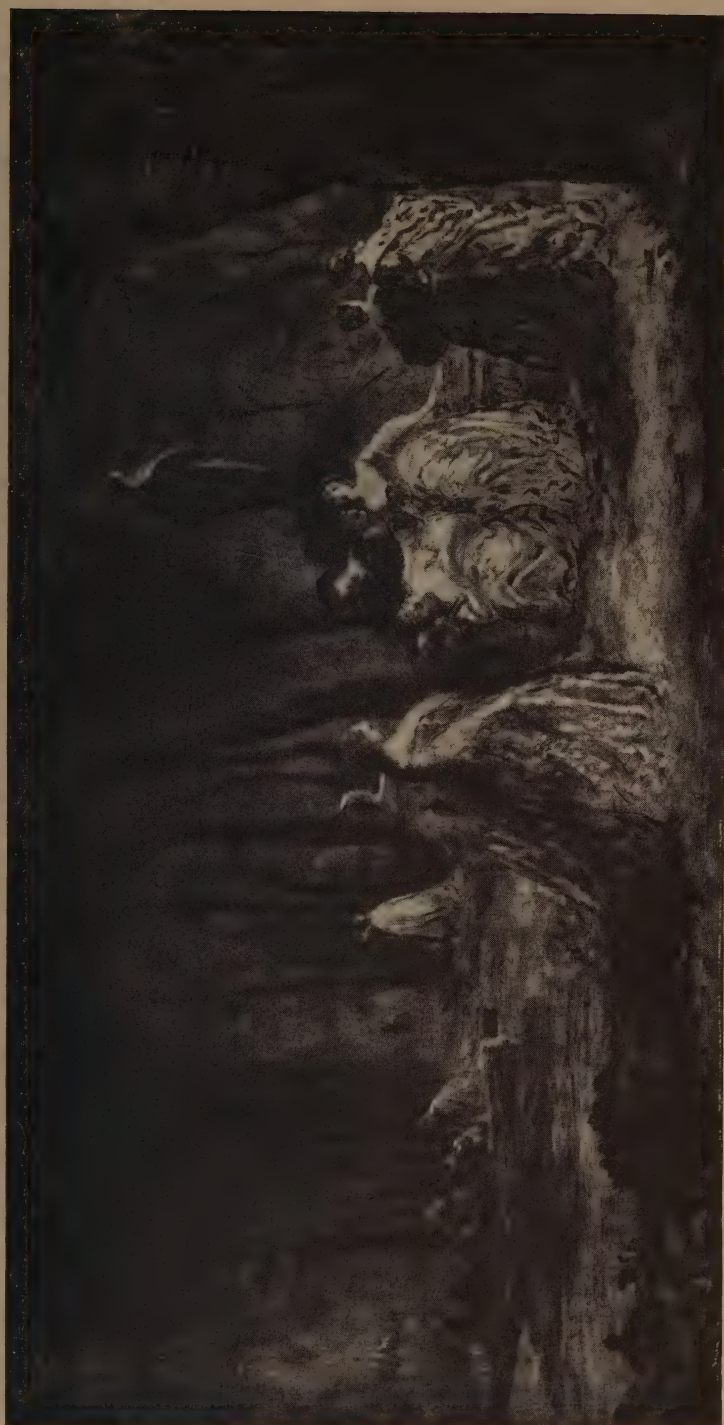
Height, 20 inches; length, 40 inches

Scott & Fowler Co.

THE scene is laid in a spacious wood threaded by alluring paths, softened by running streams, given classic semblance by statuary, but most adorned by the feminine loveliness assembled in rich robes of luscious color. Beneath the umbrageous canopy of soft green the air is pervaded by a mystic, imaginative glow, almost a haze, as of penetrant rays of rosy sunset suffused with gold; and in the foreground the golden accents are the more pronounced on the fair shoulders of ladies and the rich fabrics draping them. Here are a number of the fair, grouped in affectionate, reclining ease about a marble monument, standing and walking. Near at hand on the left are numerous figures in a boat, also in colorful costumes, across the water a gallant conversation is going on, and distant in the woodland *allées* are couples disappearing.

Purchased from the late Daniel Cottier. London 1888 - \$1750 -

looks a good life from 1888



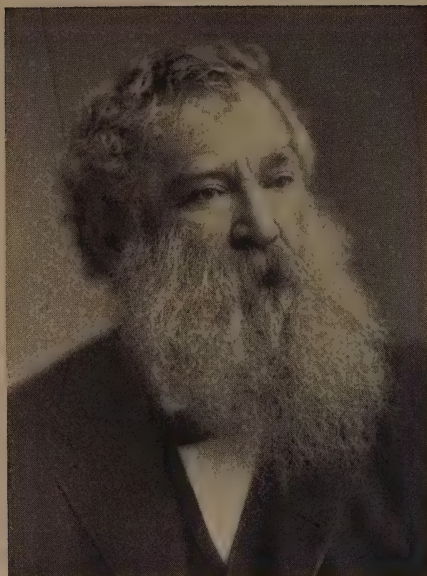
No. 108

ROMANY GIRL

BY

GEORGE FULLER, A.N.A.

H. C. Frick.



GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

No. 108—ROMANY GIRL

Painted 1877-79.

10.500

Height, 40 inches; width, 30 inches

Miss R. H. Lorenz Agent

THE original "Romany Girl" of this painter. So much has been written of her, so familiar have her features become, so much just praise has voiced the admiration the painting has elicited, that it might be difficult, were it needful, to offer expression anew of thoughts which the eloquent canvas consistently evokes, or to dress a description in a new guise. Enough that she comes, the dignified, standing figure seen at three-quarters length, in the somber, appropriate surroundings of forest, with charm undiminished, bloom unfading, luster of hazel eyes undimmed—prescient, questioning wisdom of the ages and the hour in her face, a symphony of golden-brown and deep melodious green in her presentment.

Signed at the lower left, G. FULLER.

(Boston, Museum of Fine Arts)

Shown at the Memorial Exhibition of the Artist's Works, April, 1884.

Purchased from Messrs. Cottier & Co.

No Record

TBC 28x24 maxx

Reproduced in "The History of American Art" by S. C. Harrison, 1902, Vol. I, p. 212.
Reproduced in "George Fuller, Painter and Poet", Boston, 1886, p. 91;
and reproduced in "The Fuller Collection", p. 37.



No. 109

DUTCH CATTLE

BY

WILLEM MARIS

WILLEM MARIS

DUTCH: 1844—1910

No. 109—DUTCH CATTLE

76 00 00 Height, 32 inches; length, 38 inches
Scott & Fowler Co.

IN meadows of lush grass—a fresh, tender green of spring-tide succulence—a pool in the foreground has attracted three patiently laborious cows, who manifest a harmless and self-contained bovine resentment at the prying intrusion of the spectator upon a natural incident of the day. A red cow standing in the water faces the observer, with lowered head, having drunk or about to drink, her shadow coloring the water before her, which is already tinged with the green and white reflections of meadow-grass and sky. Approaching her from the left and seen in profile, a white cow with black patches about the head has also entered the water, and looks sidewise at the intruder before proceeding to the thoughtful deliberation of a draft. A tall spear of reed rises to the height of her back, where the light glistens on her coat, and behind her the third cow is seen, a black and white one. Low dunes appear in the distance, and the low-lying country reaches far away.

Purchased from the late Daniel Cottier.

No Record

*Signed left new add
William Maris*

*Just
Elk*



3

No. 110

MINDING THE COWS

BY

ANTON MAUVE

ANTON MAUVE

DUTCH: 1838—1888

No. 110—*MINDING THE COWS*

✓ 8300 " Height, $22\frac{1}{2}$ inches; length, $40\frac{1}{2}$ inches

M. Schroeder Rec.

DENSE foliage deep green in tone and close at hand, its mass and recesses but little penetrated by the light, forms the background at the left and extends nearly across the picture, thinning out at the right where underneath the lessening leafage the eye may look to far meadows or dunes of Holland, green and white under a blue sky massed with white summer clouds. The wood and meadows are marked off by a country fence of board-pickets, gray, green or brown as weather has left them, traversing the picture in the middleground with an edging of fresh green grass at its base. In front of it, in an earth road which is the foreground, two cows are moving slowly toward the left, in the care of a plump Dutch milkmaid. A black and white cow on the inner side lowers her head toward the grass, and the nearer one, white with red shoulders and neck, looks with a feeling of personal concern in the same direction. Their stolid attendant wears a dark waist, white underwaist and Dutch cap, a blue skirt and black stockings, and heavy gray *sabots*, and carries a switch. The picture might be called, "Holland."

Signed at the lower right, A. MAUVE.

Illustrated in "Dutch Painters of the XIX Century," by Max Roose, Curator of the Plantin-Moretus Museum, Antwerp; page 8.

Exhibited in the French and Dutch Loan Collection, Edinburgh International Exhibition, 1886.

Purchased from Messrs. Cottier & Co. No Record



X. M. 1000

No. 111

RETURNING HOME

BY

MATTHEW MARIS

AND

GERALD ALEXANDER
MOLLINGER

MARIS AND MOLLINGER

MATTHEW MARIS

DUTCH: 1835—

GERALD ALEXANDER MOLLINGER

DUTCH: 1833—1867

No. 111—*RETURNING HOME*

750

Height, 28 inches; length, 44 inches

W. L. Thompson

BROADLY the sea spreads along the coast of the Low Countries, and with a huge arm indents their shores; broad is the expanse of sky above them, and broad the foreground, where walk two buxom maidens homeward bound. They are traveling a sandy stretch of lowland, its hummocks patched with green, and carry a laden basket between them. Both wear voluminous brown skirts and light short-sleeved waists—the shoulders of one wrapped in red and of the other in green—and both wear the quaint Dutch cap. The face of one is in profile, the other's plump features come three-quarters front. Behind them the deep arm of the sea crosses the view—a sail seen at the right and low-flying gulls at the left—in front of a distant shore populous with the buildings of an important port, the whole in a quiet, subdued light, while far at the left, off the farther shore, bright sunshine whitens the sea and glints on distant sail. The sky is robin's-egg hue, with dissolving clouds of white and soft gray.

Purchased from the late Daniel Cottier.

No Record



HENRY MUHRMAN

AMERICAN: 1854—

No. 112—THE TWO TREES:

HAMPSTEAD HEATH

175-00

Height, 27 inches; length, 35½ inches

Albert B. Boardman

THE picture is given substantially wholly to the study of two trees, which stand in the foreground and are viewed against a tall, rising bank of the heath, the foliage relatively dark against the lighter green grass of the hillside. The details of London's most popular resort for 'Arry and 'Arriet are not exploited, the simple green flank of the background being crowned only with a dark line of suggested woods, at a break in which a gray and red building-group appears, high against the sky.

Signed at the lower right, H. MUHRMAN, 1890.

Purchased from Messrs. Cottier & Co.

CONSTANT TROYON

FRENCH: 1810—1865

No. 113—COWS IN PASTURE

Height, $36\frac{1}{2}$ inches; width, 29 inches

EVENTIDE approaches, and level meadows of the Netherlands are already in the dusk of shadows thrown across the grass by the tall trees of a green and brown wood, which enters the picture in the right foreground, receding in the distance toward the left. In front of the woods a slant of late sunlight strikes across the field, brightening the succulent green flower-dotted grass and throwing into strong relief two sleek, well-nourished cows with long coats. One stands athwart, headed left, a red cow spotted white, with opulent distended udder brought to view. The other cow is lying down—a white one, spotted black and brown, with head turned to inspect the observer. In the shadows of the middle distance at the left a woman is milking another of the herd, a man bending over her looking on.

Signed at the lower left, C. TROYON.

Purchased from the late Daniel Cottier.

No Record



No. 114

LED THROUGH MEADOWS

BY

GEORGE FULLER, A.N.A.

✓
GEORGE FULLER, A.N.A.

AMERICAN: 1822—1884

No. 114—LED THROUGH MEADOWS

5260

Height, 54 inches; width, 36 inches

*good
a treat*
M. Schroeder Rec.

OPEN fields, fenceless and treeless, moderately rolling in broad sweeps—a moorland prospect of wide reaches—are spread before the eye, meeting at a high horizon a sky in which a veil of nebulous white cloud obscures the pale blue. Herbage is sparse, with occasional scraggly bushes or tall weeds rising above the level of the green, yellow and brown earth. Close in the foreground is a tall maiden with a red calf in leading, the bovine at the moment nibbling at a sprig of green on a bush. The girl is bare-footed and hatless, her brown tresses being lightly blown in a gentle breeze. Her waist, low at the neck and with shoulder sleeves which leave her long arms bare, is in mingled colors, with pearly-gray and golden-brown appearing, and is bound with a purplish-pink girdle. Her ankle-length skirt is brown and gray, with light pink touches. She carries a light switch broken from a bush.

Signed at the lower left, G. FULLER.

Purchased from Messrs. Cottier & Co.

No Record



No. 115

*AN APRIL MORNING IN
HOLLAND*

BY

THÉOPHILE DE BOCK

THÉOPHILE DE BOCK

DUTCH: 1850—1904

No. 115—*AN APRIL MORNING IN HOLLAND*

Height, 46 inches; width, 28 inches

2700" *C. N. Kraushaar*
UNDER a gray sky, the curtain of clouds lightening as the sun which it locks from sight gets higher in the heavens behind it, a stretch of flat farm country is shown, with trees and cottages and in the far distance a windmill. The clouds are those of an intermittently showery gray day in spring, and have already spent some of their moisture in the night or early morning. Grass and roadway are wet and the atmosphere is moist. A brown earth road, marked off by white-topped posts, which fills the foreground, narrows in perspective and in the middle distance turns to the right and passes from view around a yellow-brown house within a high dark brown fence. Straight ahead beyond the bend are green fields, and to left of them on the bend is a Dutch farmhouse, soft gray in color, with long, steeply-sloping roof. The roof of an extension is red-brown. The road is bordered with fresh green grass, and along it comes a peasant woman in a white cap.

Signed at the lower right, THÉOPHILE DE BOCK, '76.

Purchased from the late Daniel Cottier.

No Record

*early light
sprinkle out*



No. 116

FISHING VILLAGE

BY

FRANK MURA

FRANK MURA

AMERICAN: 1860—

No. 116—*FISHING VILLAGE*

800 00 *Height, 42 inches; length, 66 inches*
W. S. Kilmer

PICTURESQUE to a high degree in its promiscuous mass, rambling and broken lines, and colors which Nature and weather have developed into a low harmony, a European fishing village built close to the water's edge comes down at the left to the border of a cove. At the right, across the water, is a low brown shore, with suggestions of shanties and piers or scows. The village houses and small out-buildings bank up against each other on a low slope, their colors gray and yellow, red-brown, slate, white and green, with sundry variations; and a vagrant patch of green grass on the bank relieves the drab of a low-tide shore. Here are various boats, resting on the bottom, small boats and larger ones, and a man is leading a horse across the shallows in the foreground. In the middle distance a bulky sailing boat, brown and weathered, is tied up at the shore line, her gray, yellowish and reddish-brown sails, spread to dry, rising against a sky filled with white clouds.

Signed at the lower left, MURA.

Purchased by the late owner from the artist.



No. 117

*THE ORPHAN GIRLS: AMSTER-
DAM*

BY

THÉRÈSE SCHWARTZE

THÉRÈSE SCHWARTZE

DUTCH: 1852—

No. 117—*THE ORPHAN GIRLS: AMSTERDAM*

Height, 68 inches; length, 79½ inches

“The Lord preserveth the strangers; he relieveth the fatherless and the widow; but the way of the wicked he turneth upside down.”

650 cc

J. W. Franklin

A GROUP of pretty little girls and dignified young women, dressed nearly alike, as in an institution, and in a quaint and interesting costume, are foregathered for the singing of a psalm—Psalm 146:9, an appropriate verse, is indicated on the wall over their heads. At the left one of the young women is standing, seen at nearly full length, with back to the observer and face a little less than in profile to the right, turning the music for a companion, who is playing the organ. The organist, occupying the center of the composition, is in profile to the left, a girl of sensitive features, one hand on the keyboard and one adjusting a stop. Just back of her at the right the sweet-faced young soloist, facing squarely to the front, with head and eyes raised, is singing, book in hand, and four of the other younger girls are at her elbow, following the lines in her book or theirs, and all but joining in the singing, their fresh young faces viewed at different angles. The frocks of all are rich black and deep vermilion, and all wear fichus and most fetching caps—a characteristic headdress—in white of a notable quality.

Signed at the upper left, THÉRÈSE SCHWARTZE.

From 'the World's Columbian Exposition, Chicago, 1893, where a medal was awarded it.

Illustrated in "The Century Magazine," July, 1898.



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AND THEIR WORKS**

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

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